

SPECIAL EDITION

STAR WARS[®]

INSIDER

A full-page illustration of Darth Vader in his iconic black armor, holding a glowing red lightsaber in his right hand. He is standing in front of a background of horizontal orange and yellow light bars, resembling a window or a set of stairs. The overall tone is dramatic and intense.

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SAGA!**

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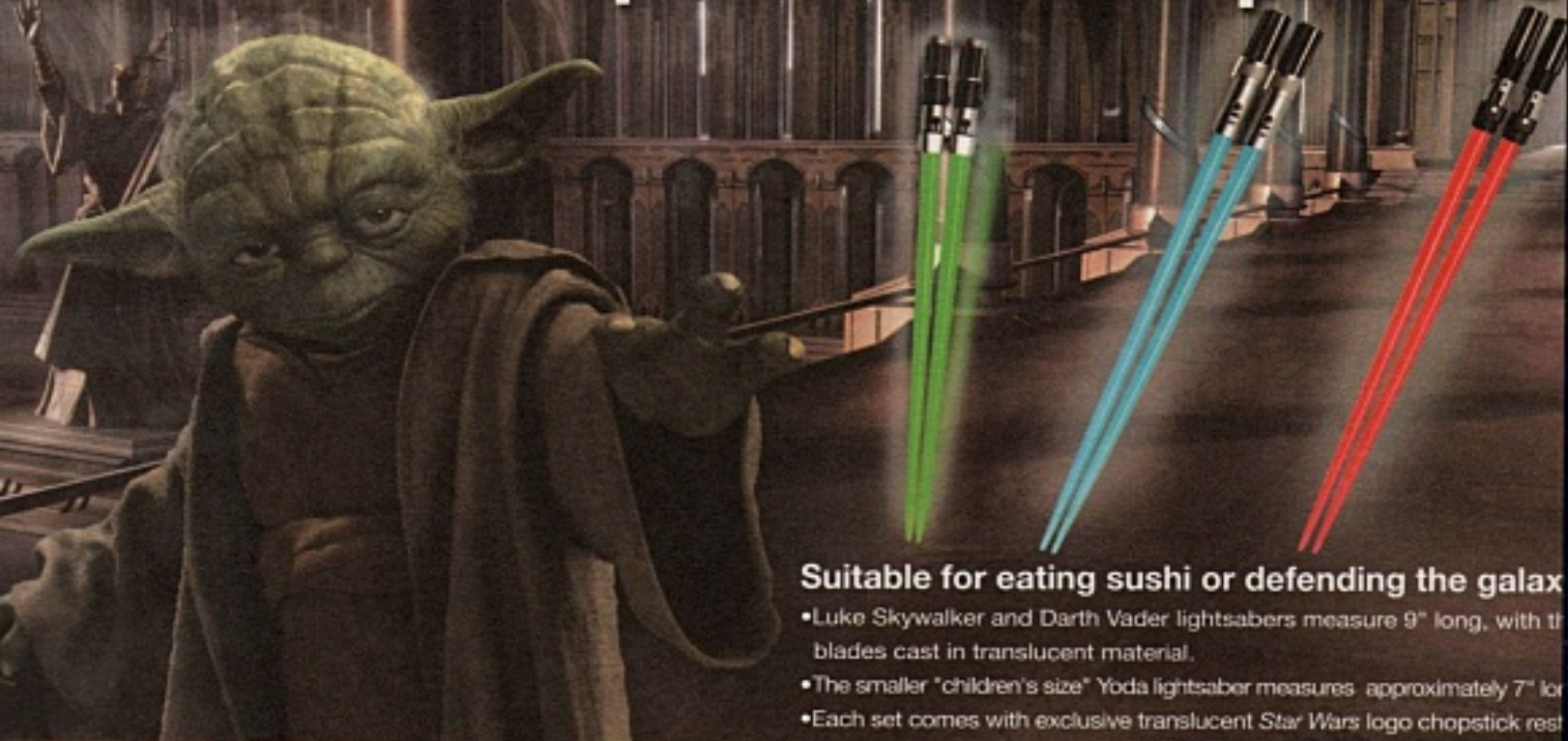


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①



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②



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③



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EDITOR'S WELCOME

"I made a series of movies that was about one thing: Darth Vader!"

—George Lucas, *Rolling Stone Magazine*, 2005

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Not even George Lucas himself, in his wildest flights of fancy, could have predicted what a phenomenon the *Star Wars* saga would become since its debut back in 1977.

Loved by everyone from casual viewers to die-hard fans like us, it is amazing but not surprising to realize that we are still enthralled all these decades later by long-ago events in a galaxy far, far away.

There have been tremendous highs and some terrible lows—like the *Star Wars* Holiday Special!—but we love it all because it's *Star Wars*! The combination of unforgettable characters, the aliens, the space battles, and the grandiose, sweeping romance of the saga are all as essential as the strong moral lessons we can take from the story. Transported

from our own world and into the wonderful worlds populated by Wookiees, Jawas, Hutts, droids and Jedi never ceases to be a pleasure and very few people have seen *Star Wars* just once. There's always more to go back for.

Here at *Star Wars Insider*, we have opened the archives in order to take a look back over the years to chart the history of our beloved saga.

In this special issue of the magazine, you'll find a wealth of classic features as we revisit encounters with separated twins Luke and Leia, AKA Mark Hamill and Carrie Fisher; look at the true story behind the creation of Boba Fett; and trace the back-story that led Han Solo into more adventure than he ever bargained for. We even have an interview with the man behind Yoda, legendary makeup genius, Stuart Freeborn!

There's also material presented for the very first time here as we venture into the realm of the deadly trio of creatures encountered by our heroes in the Geonosian arena, and uncover 50 amazing facts about *Star Wars*' Expanded Universe. We've even got a few words from George Lucas himself, who, along with the cast of *Revenge of the Sith* discusses the making of the last live-action *Star Wars* movie.

Whether you are young or old; whether you've been there since May 25 1977 or are a member of the new generation of fans, for whom *Star Wars: The Clone Wars* was the entry point (in which case this is something of a history lesson), welcome to this affectionate look back.

May the Force be with you all,

Jonathan Wilkins
Jonathan Wilkins, Editor

George Lucas, and friend...
Photo by Stacey Leong



DOCKING BAY

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STAR WARS

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1977

REAL LIFE WORLD NEWS

JANUARY 20

Jimmy Carter became President of the United States, succeeding Republican Gerald Ford.

FEBRUARY 18

NASA's space shuttle program was tested when the shuttle *Enterprise* went for a ride on the back of a Boeing 747.

AUGUST 16

Elvis Presley, the king of rock and roll, died at his Graceland home in Memphis Tennessee.

OCTOBER 26

The final known case of smallpox was isolated in Somalia, completing the eradication of the disease in a triumph of modern vaccination.

1977

ENTERTAINMENT

JUNE 22

Rock band KISS, known for heavy makeup and theatrical stage shows, was named "most popular band in America" in a Gallup poll.

SEPTEMBER 15

CHiPs, a one-hour action show about California motorcycle cops, debuted on NBC.

OCTOBER 18

The New York Yankees defeated the L.A. Dodgers in the World Series. Yankee player Reggie Jackson earned the nickname "Mister October."

DECEMBER 14

Saturday Night Fever, starring John Travolta as disco-dancing Brooklynite Tony Manero, was released and became one of the decade's hallmark films.

THE BIG EVENT



A LONG TIME AGO.... 1977

MAY 25, 1977

STAR WARS BLASTS INTO THEATERS!

George Lucas had struggled to get his film made, and on May 25, audiences in 32 U.S. theaters were given the first opportunity to prove that it was all worth it. Their reaction was jubilant, and lucrative lines around the block attested to sold-out showings as *Star Wars* rocketed its way to become the year's top-grossing film.

Critical reaction was also rosy. *Time* magazine called it "the year's best film" in a rave review that described *Star Wars* as "a combination of Flash Gordon, *The Wizard of Oz*, the Errol Flynn swashbucklers of the 1930s and 1940s and almost every Western ever screened."

By the end of the year, *Star Wars* had racked up ten Academy Award nominations including one for Best Picture. A sequel seemed inevitable, but while they waited, fans showed their love for the movie by watching it in theaters again and again. 🌟

MONTH BY MONTH

JANUARY: Mark Hamill was injured in an auto accident. A double was used for remaining pickup shots of Luke in his landspeeder.

FEBRUARY: *Analog* magazine reviewed the *Star Wars* novelization, expressing misgivings about its lack of attention to hard science.

MARCH: John Williams conducted the London Symphony Orchestra in Denham, U.K., for the *Star Wars* soundtrack.

APRIL: The first two issues of Marvel Comics' adaptation of *Star Wars* were widely available at newsstands.

MAY: *Star Wars* opened and quickly smashed box office records. To take a break from the insanity, George Lucas went to Hawaii. Steven Spielberg joined him there, and the two shared ideas for a film about a globetrotting adventurer, eventually coming to life as *Indiana Jones*.

JUNE: The June issue of *Interview* magazine featured a discussion with actors Mark Hamill, Harrison Ford, and Carrie Fisher.

JULY: Meco's album *Star Wars and Other Galactic Funk* was released.

AUGUST: Darth Vader, C-3PO, and R2-D2 put their prints in the cement outside Mann's Chinese Theatre.

SEPTEMBER: The *Star Wars Sketchbook* was published by Ballantine. It printed many concept art pieces by Joe Johnston including the TIE fighter and the Rebel Blockade Runner.

OCTOBER: Paradise Press released the first *Star Wars Official Poster Monthly*,

which provided movie stills and brief character bios.

NOVEMBER: Marvel Comics released the second issue of its new magazine *Pizzazz*, continuing the serialization of the original *Star Wars* comic strip "The Keeper's World."

DECEMBER: Lucasfilm mailed its annual holiday card. The 1977 version featured John Alvin's art of R2-D2 and C-3PO as a two-droid band. 🎵



NEW PLANETS, NEW PERILS

The first six installments of the *Star Wars* series from industry titan Marvel Comics adapted the movie, but subsequent issues launched the *Star Wars* saga in colorful and imaginative directions. Initially helmed by writer Roy Thomas and artist Howard Chaykin, the early issues are notable for some (deadline-induced) departures from the finished film including a walrus-faced Jabba and Darth Vader holding what looks like a coffee cup. Issue #7 kicked off the "Eight for Aduba-3" storyline, which explained how Han lost his reward money and introduced green space-rabbit Jaxxon—one of the signature creations of the Marvel run.



THE EMPTY GIFT BOX

Nobody expected *Star Wars* to be a monster hit, and toy manufacturers in the 1970s didn't consider movies for new toy franchises. Kenner, which had taken a chance on the film, rushed out some puzzles and board games in time for the holiday season, but simply couldn't get its action figure line out in time. Instead (and against the advice of marketers), Kenner released an empty box containing stickers, a *Star Wars* Club card, a display stand, and a certificate guaranteeing early availability of the first four figures.



GALACTIC FUNK

In 1977 disco music had reached a peak of popularity, with a string of radio hits from artists like the Bee Gees and Donna Summer. After seeing the record-breaking debut of *Star Wars*, producer Meco Monardo rushed out a disco-infused version of the John Williams orchestral score. The LP, entitled *Star Wars and Other Galactic Funk*, included a 15-minute *Star Wars* medley hitting themes as diverse as "Imperial Attack" and "Cantina Band," all of it flavored with guitars and synth hooks.





MARK HAMILL &
CARRIE FISHER

LUKE & LEIA

RARELY INTERVIEWED ABOUT HIS *STAR WARS* EXPERIENCES, MARK HAMILL SITS DOWN ONE-ON-ONE WITH *STAR WARS INSIDER* TO DISCUSS HIS FORCE-FILLED MEMORIES.

AS A BONUS, *STAR WARS INSIDER* ALSO PRESENTS SOME SELECTED HIGHLIGHTS FROM ACTRESS CARRIE FISHER'S APPEARANCE AT *STAR WARS CELEBRATION IV*.

WORDS: BRIAN J. ROBB, JONATHAN WILKINS, & BRIGID CHERRY





Mark, the original Star Wars was 30 years ago and it was one of your earliest acting jobs... Let's see, how long had I been in the business? About six years, and I had mostly TV credits, and Star Wars was actually my first film. I didn't anticipate its eventual commercial success, but I knew it was going to be great! The script was wonderful. I didn't know what the special effects would look like, but then I saw Ralph McQuarrie's paintings. I discovered the visual direction they were going in, in terms of wardrobe, and the look of a beat-up, used future.

Then the cast was assembled and I recall saying, "I don't know if the public is going to go for this, but it's going to be a great film." I don't think I said the word "classic," but we had a clause in our contract that said we had to do two more if the first one was successful. I said to everybody I talked to that there's no way we won't do the full trilogy, because at that time it was pegged at about a \$7 million budget, so it would have to make about \$17 million to break even and then go into profit. I said even if it takes two years as a college midnight cult movie, it'll go the distance because it's funny, and it's good.



THE WIT & WISDOM OF CARRIE FISHER

ACTRESS CARRIE FISHER PARADED HER WICKED WIT DURING HER APPEARANCE AT STAR WARS CELEBRATION IV. OVER THE NEXT FEW PAGES WE PRESENT SOME OF THE HIGHLIGHTS!

PRINCESS LEIA



"THE FACT THAT THE ROBOTS ARE THE MOST HUMAN CHARACTERS IN THE MOVIE IS HILARIOUS!" - MARK HAMILL

It was the first kind of fantasy film that had that kind of sly humor, that ironic kind of self-mockery. Usually sci-fi is so dry. *Star Wars* has these really human moments. One of the things that just floored me was after we rescue the Princess, she says, "You came in that?" It's just like a teenage girl would be. My sister used to ask my dad to drop her off two blocks away from high school so she wouldn't be seen with us in our beat-up old car—so it's relatable. The fact that the robots are the most human characters in the movie is, again, hilarious.

Now you're known worldwide as Luke Skywalker. I would have much rather played the robot (C-3PO) or Han Solo than Luke! Luke is the bland audience surrogate—he's not extraordinarily talented or physically imposing. That's the whole point. It's to appeal to that 10-year-old who'll go, "Oh I could do that!" It's almost like the way Robin was added

to *Batman*, to make it more accessible to the target audience. When I went for the screen test, I felt for sure that Han Solo was the lead character, like Buck Rogers, and I was the sidekick kid. It can't be the other way around—why would the kid be the protagonist? Even the marketing people couldn't live with it. You see Luke on the posters and they decided to give him this massive chest. It's not me. Finally, after it was hugely popular, then they got comfortable enough to make a poster where Luke looked like me. Isn't that funny? It had to make \$60 million before I finally got the part!

As a young actor, working with Sir Alec Guinness must have been amazing...

Incredibly intimidating, although he was the one that took me out to lunch and got me over being so tongue-tied. He wouldn't let me call him Sir Alec. He said (in Alec Guinness voice), "I want to be known

by my name, not my accolades." I said, "Well, what do you want me to call you? Big Al?" When I relaxed I could use my humor, which is sort of irreverent. All I wanted to talk about was *The Ladykillers*, *The Lavender Hill Mob*, *The Man in the White Suit*... "No, I want to hear about your career," he said. I replied, "What do you want to hear about first? The soap opera or the dog food commercial?" I had much more work than that, but that was my way of making the point that [the extent of] my career was just ridiculous compared to his.

He loved to laugh, too. One time, his wife was sketching a mosque in North Africa and one of the local gendarmes noticed and freaked out and started screaming in Arabic. He pulled her art book away and ripped the page out. We were all taken aback. Later on, his wife said "What was that?" and I said, "I've no idea, unless it's the local art critic." She didn't laugh at that, but Alec did! →→

LUKE SKYWALKER

GETTING THE STAR WARS JOB

"It was one of my first jobs. I was nervous, but I don't know that I showed my nerves particularly. I had done the movie *Shampoo* when I was 17 and then I went to drama college in England. By the time I got in, I no longer wanted to go, but now my mother [actress Debbie Reynolds] wanted me to go, because it would bring respectability to the family [laughs]. My mother basically forced me to go. She cut off my credit cards, so I went!

"When I went home for Christmas, my agent told me, 'They're calling everybody in [to audition]

for two movies at the same time.' Those movies were *Carrie*, the horror film that Sissy Spacek did, and *Star Wars*. They were just seeing anybody within that age bracket. Brian DePalma and George Lucas were casting together, as George in those days did not talk. So when you went in for the interview, it was just Brian [talking].

"When I first took the job, I thought, 'I'll just do this little cult film.' At the time, I wasn't that serious about acting anyway. I'd done a couple of days on *Shampoo*, but this script [*Star Wars*] that I read was fantastic. I never thought it →→



EMERSON



When the film became so big, what effect did that have on you, personally and professionally?

You're in the eye of the hurricane. You want to reinforce that nothing has really changed, except the outside world. It's nothing that you've done. It's hard to describe, really. You hunker down and focus on something else. At that time I did a play, and I did *Corvette Summer*. I think you try and reassure yourself that the world hasn't slipped off its axis, despite everyone going bananas. I'm one of seven kids, so they really wouldn't let me [get away with it] if I'd started coming off [superior], or changed for the worse. They'd knock me down a few pegs. I always had a sense of humor about things and I think it's the only way you can get through life. →



LUKE SKYWALKER



would turn into what it is. It misbehaved! There was no such thing as a blockbuster film. I remember being thrilled to get the movie. I read the script out loud with an actor friend of mine named Miguel Ferrer. The best part in it was Han Solo, so I wanted to play that too! It wasn't available.

"There was a scene in it where the Princess was hung upside down—the torture scene was a little more extensive in the original script—and then the Wookiee had to carry me for a while. That went away. I was excited to do the movie. Then the film opened and we drove by [the cinema], just to look

at the huge lines. It was not supposed to do that! We were booked to promote the movie, but the movie did not need to be promoted. Nothing had ever done this. It's a nice thing and a completely bizarre thing."

THE "DANISH PASTRY" HAIR

"I was humiliated [over the hairstyle]. They gave me the job and said 'You have to lose 10 pounds. At the time I only weighed about 105 pounds anyway, but in Hollywood that's quite heavy! I was quite chubby in the face. I went to a diet farm,

PRINCE



"FINALLY, AFTER STAR WARS HAD MADE A HUGE MARK AND IT WAS HUGELY POPULAR, THEN THEY GOT COMFORTABLE ENOUGH TO MAKE A POSTER WHERE LUKE LOOKED LIKE ME."

- MARK HAMILL



which was such a thrill, to try and lose weight [laughs]! At the diet farm there was Lady Bird Johnson, President Johnson's wife, and Ann Landers! When I told them what I was making, they said, "What's Car Stars? Star Cars?" They couldn't understand!

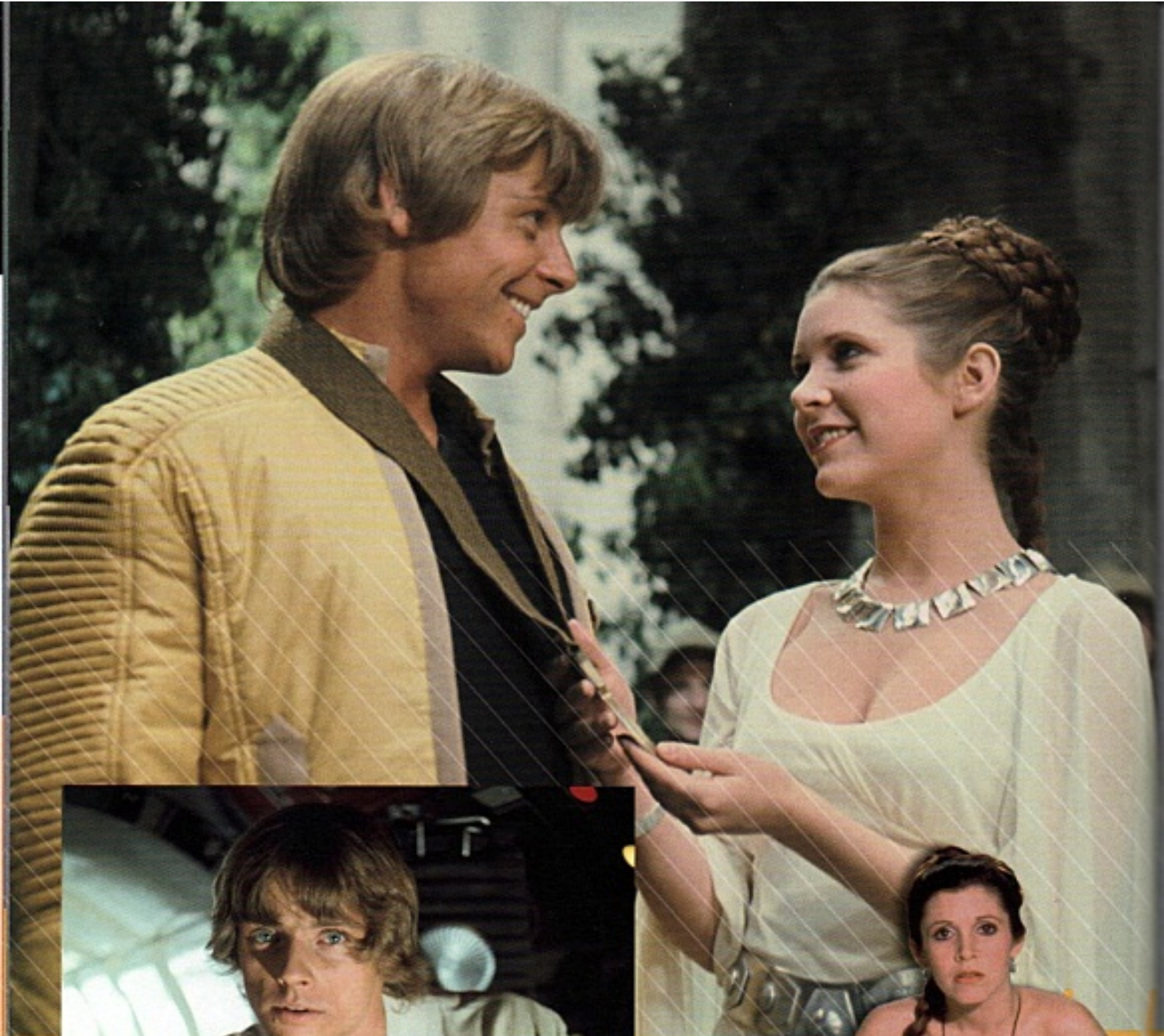
"By the time I got to the set, I hadn't lost 10 pounds, so when he [George Lucas] put me in that hairstyle, I thought 'I'm gonna say I like anything' to distract from my weight. If I'd had more confidence or weighed less, that hairstyle probably would not have happened."

HER FAVORITE AND LEAST FAVORITE SCENES TO SHOOT

"The favorite was the swing across the Death Star chasm, but the least favorite was having to re-shoot the hologram scene. They shot it against a blue background, which made my hair vanish, so I looked like a little Yul Brynner. They had to re-shoot it and spray my hair gold and I spent a whole day doing it again. So, to this day now I remember that hologram speech! The dialogue was impossible to say. I had to memorize the stuff, as that was the only way to get past it. I never asked George what it meant." →



ESS LENA ORGANA



PRINCESS

You've gone from playing the goodest of the good—Luke Skywalker—to the baddest of the bad—the voice of the Joker in *Batman*—which do you prefer? Well, see, it's all about how you position it in your mind. To me, the Joker was the ultimate character role, and in my own fantasy world I became a radio actor. I read a lot about radio and some of the older performers like Bob Hastings, who played Commissioner Gordon and Archie Andrews in the radio version of *Archie*. I know that generation [of classic radio performers], and I love old-time radio. I love the continuity, where you sit and the whole cast goes through it. You don't have to memorize your lines. The fact that nobody could see me was liberating in the sense that I'd never get the part of the Joker in live-action. In my mind, they'd cast [someone] like Jeff Goldblum, some real lanky, unusual-looking person. No offense Jeff, you're a handsome man and you're doin' alright, so don't come looking for me!

The Joker was such a gift out of left field. In fact, when I auditioned for it I thought "Well, I'm not going to get this," so maybe if I thought I'd had a chance I would have really screwed it up. I love *Batman* and—aside from Moriarty in the *Sherlock Holmes* stories—I can't think of a more iconic adversary in pop culture [than the Joker]. I can remember driving away from the audition going [in Joker's voice]: "They're crazy if they don't hire me, I am the Joker!" Then, when I got the part, I was like, "Oh no! I can't do this! I'm a fraud, everyone's going to hate me!" I know how demanding comic book fans are. I'm one of 'em. We're never satisfied with anything! "Oh no the 'S' is too big! His pants are this, and that is too high!" We'll complain about everything until doomsday, so I thought, "Oh, I'm really in for it." And of course,

your actor friends are like, "Oh, that's pretty brave of you! I wouldn't want to follow Jack Nicholson in anything!" I didn't think of that! But I also didn't do Jack. I just thought [in Jack Nicholson voice], "If they wanted a sound-alike, why not just get Christian Slater?"

The Joker is one of those roles—like *Hamlet*. Cesar Romero was great and Jack was great. I thought

I did a good job. I'm just so grateful that I got that chance, because I went to Broadway to prove to people that I really was a character actor, yet your biggest success on Broadway is not going to be seen by as many people that see you even in a flop television show. The lowest-rated show of the week will be 2.4 million people, and no one will see you on Broadway unless you stay for years and years. ♦♦

"THE JOKER IS ONE OF THOSE ROLES, LIKE HAMLET. CESAR ROMERO WAS GREAT AND JACK WAS GREAT. I THOUGHT I DID A GOOD JOB. I'M JUST SO GRATEFUL THAT I GOT THAT CHANCE."

— MARK HAMILL



LUKE SKYWALKER

THAT METAL BIKINI!

"My daughter can now wear the bikini. When she was younger I'd show her *Return of the Jedi* and try and get her to stay awake. I'd say to her, 'Stay awake—this is going to be your body!' Somebody's gotta get it."

A SECOND CHANCE?

"I had a floating English accent in the first movie. If I could redo anything, I might make that go away. Oh, and I don't like the lip gloss. Some people like that stuff, so I can't say that I would take it away. The very things I don't like, I like not liking!"

DVD DIVA?

"I was asked to do the DVD commentaries [of the original trilogy] and I was there for days and days. I did all three of them. Am I the only one? I did each film! My price for doing it was to get George to give me a copy of the *Star Wars Holiday Special*. Which he never did! We have *Bad Movie Night* at my house, and I wanted to show the *Star Wars Holiday Special*! [Breaks into "Life Day" song]. I did every day for him and I never got it!" ♦♦



Would you revisit Luke if you were offered the chance, either as an older character in a film or as a voice in a game or cartoon? You know, that got into peoples' consciousness because during the filming of the original, George asked me if I would like to come back in 2011! I thought he was putting me on, but he liked the idea of using me so people could see me age. They'd see me as an old man, handing down Excalibur to a young person. From that point of view, to serve the overall dramatic structure, that appeals to me.

I hesitate to say it, though, because if you say "Oh, I'd love to play Luke again," you sound desperate. It had

a beginning, a middle, and an end for me. We knew *Return of the Jedi* was the last one, so it was very much that feeling of the last semester of school, cleaning out your locker and saying goodbye to your friends. We were able to let it go. I sit here now thinking probably not [to returning as Luke], but it's like that old Woody Allen joke where they offered him a Smirnoff Vodka ad. He said, "I'm an artist. I do not pander. I do not drink, and if I did drink, I wouldn't drink your brand of vodka." They said, "Well, that's too bad, we were prepared to offer you \$2 million." He said, "Just a minute I'll put Mr. Allen on the line!" How's that for an answer! ☺



"DURING FILMING OF THE ORIGINAL, GEORGE ASKED ME IF I'D LIKE TO COME BACK IN 2011! I THOUGHT HE WAS PUTTING ME ON. HE LIKED THE IDEA OF USING ME SO PEOPLE COULD SEE ME AGE!"

- MARK HAMILL



A TEENAGER FROM OUTER SPACE

On November 18, 1978, Fisher hosted an episode of *Saturday Night Live* in which she appeared in a bikini and sang a 1950s-style song.

"I had a fantastic time doing that show! I lived with Paul Simon then, right next door to Lorne Michaels who was producing the show. I also played Linda Blair on that show, which was disconcerting when I saw *The Exorcist*... Dan [Akyroid] interviewed me as Linda Blair. They also did Alec Guinness talking in a very strange way through the Force. I can't remember all of it. It has been—what—30 years?" ☺

The song that 'Leia' sang on SNL

*I'm a teenager from outer space
Trying to make it in the human race
Although I come from another world
I'm really a very nice girl!*

*And even though I'm dropping from the sky
I would never steal another girl's guy!
I don't want all the girls to hate me
I just want the guys to date me!*

*I want to wear a two-piece bathing suit
I want to find a boy that's really cute!
Writing love letters in the sand dunes
But it's hard when you're the new kid on Earth!*

Chorus:
*Obi Wan Kenobi! Obi Wan Kenobi!
Obi Wan Kenobi! Obi Wan Kenobi!*

NEARLY
2 FEET WIDE!



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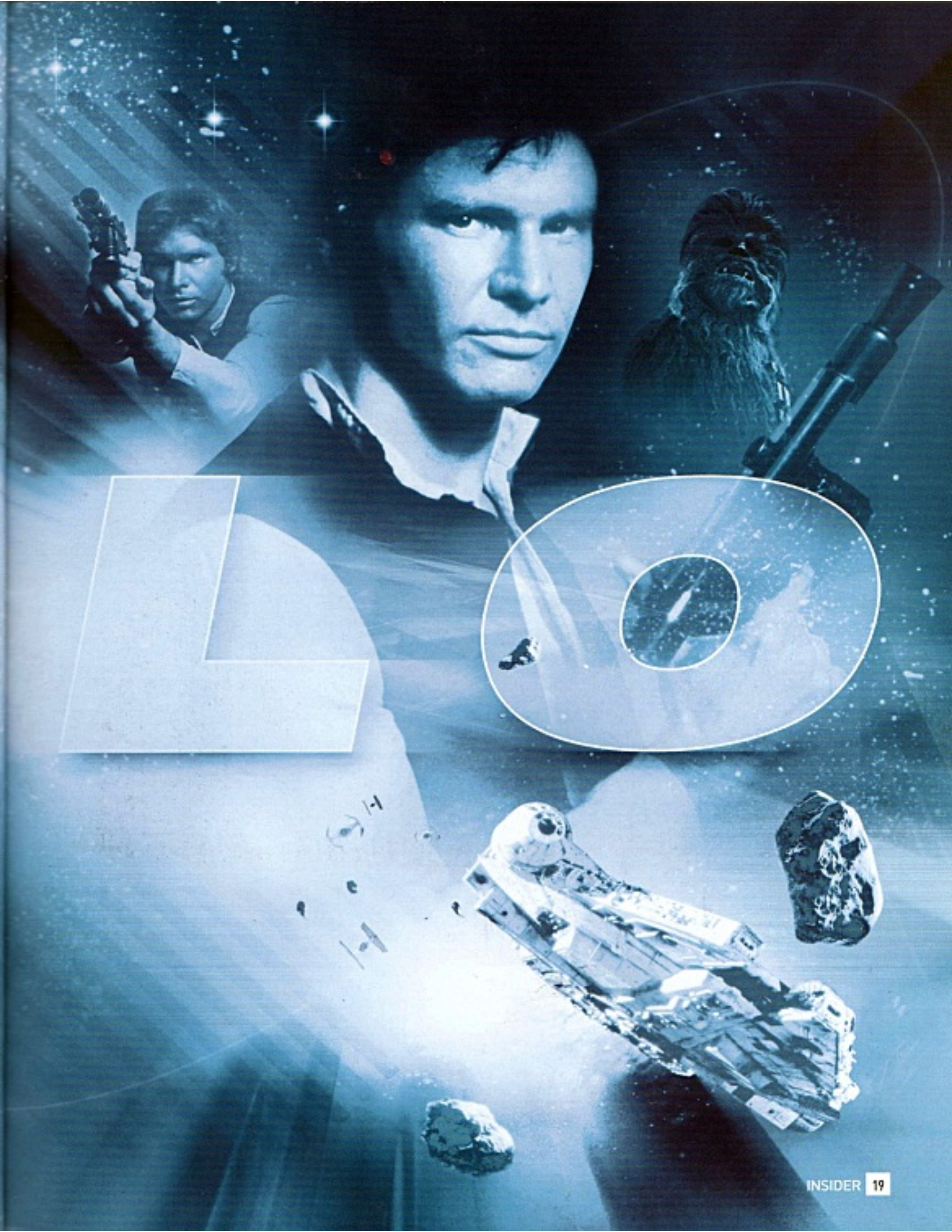
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THE EARLY YEARS

JONATHAN WILKINS LOOKS AT THE
LIFE OF HAN SOLO LEADING UP TO THAT FATEFUL
ENCOUNTER WITH A JEDI KNIGHT AND HIS
APPRENTICE IN THE SEEDY HIVE OF MOS EISLEY!



**HAN SOLO**

Homeworld: Corellia
 Born: 29 BBY
 Species: Human
 Gender: Male
 Height: 1.8 meters
 Hair: Brown
 Eyes: Brown
 Likes: A straight fight;
 Princess Leia
 Dislikes: Sneaking around;
 cruelty to Wookiees



Abandoned by his parents, Han Solo was discovered on Corellia by the con man Garric Shrike. He joined Shrike's gang, learning the art of pick-pocketing.

He befriended Dewlanna, a Wookiee who served as a cook aboard Shrike's ship, the *Trader's Luck*. She taught him Shyriiwook, the language of the Wookiees. Determined to seek out his parents, Han jumped ship and tracked down his cousin, Thrackan Sal-Solo. It was a disastrous encounter during which Han was betrayed and sold out to Shrike.

Solo became a skilled pilot, and traveled the galaxy, learning many languages. At one point he joined pirates and even raced swoop bikes. He made an enemy out of a Corellian swoop jockey named Dengar when, racing through the crystal swamps of Agrilat, Solo forced him to crash into a crystalline plant. Dengar held a grudge against Solo for the rest of his life and later became a bounty hunter contracted to hunt him down.

Solo was caught cheating at cards and sentenced to fight on the penal world of Jubilar. It was during this incident that he first glimpsed the mysterious bounty hunter, Boba Fett.

At the age of 19, Solo managed to escape from the *Trader's Luck* by stowing away in a freighter. He changed his name to Vykk Draygo and worked for the Hutts, piloting cargo. He fell in love with Bria Tharen, a slave, and they escaped aboard a stolen yacht with a bounty on their heads.

SERVING THE EMPIRE

Solo planned to join the Imperial Navy but his dreams were shattered when his finances were called into question and Bria left him. Gathering his remaining credits to buy falsified I.D., he registered his application to join the Imperial Navy. But Garric Shrike found him and was ready to collect the bounty on his former protégé! A rival bounty hunter killed Shrike and that

hunter was killed by Solo. Switching clothes and shooting the man in the face to remove his identity, Solo had killed "Vykk Draygo."

Now a cadet, Solo earned respect and admiration for his skill and ability. He graduated top of his class, but his career was cut short when he rescued Wookiee slaves who were being cruelly treated at the hands of a superior officer. Because of Solo's intervention he was discharged from the fleet. One of the Wookiees, Chewbacca, swore a life debt to his liberator. The two soon became firm friends as they launched into a new life, working outside of Imperial law.

WORKING FOR THE HUTTS

During an encounter on Nar Shaddaa, the Smuggler's Moon, Solo was reunited with Mako Spince, an acquaintance from his days at the Academy. During this time, they mastered the art of flying the Kessel Run and caught the attention of Jabba the Hutt, who hired the smuggler to complete many risky assignments.

However, fate caught up with Solo when a High Priest on the planet Ylesia uncovered evidence that "Vykk Draygo" was alive and well. The Besadii clan of Hutts hired Boba Fett to bring Solo in. Fett cornered his target on Nar Shaddaa, but Lando Calrissian, pilot of the freighter *Millennium Falcon*, rescued him. Solo then bought a SoroSuub Stormtrooper that he named the *Bria*.

As the Empire's might grew, the Hutts themselves became targets. To counteract an attack that would have destroyed the Smuggler's Moon, the Hutts bribed Admiral Grellanx, the officer in charge of the attack, in order to gain the battle plans. The battle was brief, and the Imperials withdrew. Solo fought valiantly, taking on Sogntir Fel, his former classmate who commanded the Dreadnaught, *Pride of the Senate*.

After losing the *Bria*, Solo entered a sabacc tournament to raise funds to buy a new ship. He defeated Lando Calrissian and won the *Falcon*.



Facing page: Bellar and Blue Max.
Above: Han Solo and the Last Legacy.
Right: Thracken Sal-Solo, Dengar



CHEWBACCA

Homeworld: Kashyyyk

Born: 200 BBY

Species: Wookiee

Gender: Male

Height: 2.28 meters

Hair color: Brown

Eye color: Blue

Weapon: Bowcaster

Likes: Han Solo, Mallaatobuck

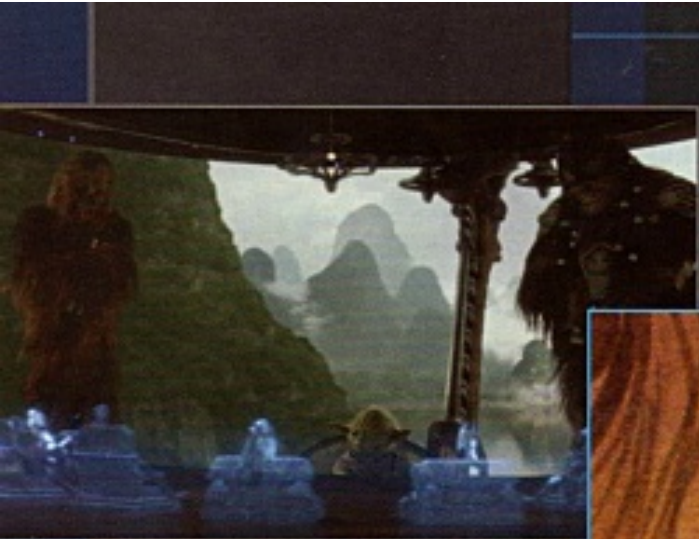
Dislikes: MSE-6 droids,
Jabba the Hutt

A SMUGGLER'S BEST FRIEND!

Chewbacca was born 200 BBY, the son of Attichitcuk. Together, father and son were responsible for building many villages on their homeworld of Kashyyyk. Yet, unlike other Wookiees who rarely left Kashyyyk's lush forests, Chewie sought adventure through exploration, and before long, his travels took him off-world.

Chewbacca's future wife Mallaatobuck was shy and hid all hints of her true feelings from her hoped-for suitor, but Chewbacca's cousin Jowdrri was friends with Malla and helped to nurture a relationship. When the Wookiee Tojjevuk began to fight for Malla's affection, Chewie took part in an honor duel with Tojjevuk for her hand. Chewie won when he sent Tojjevuk falling into the Shadowlands of Kashyyyk.

Chewbacca encountered Qui-Gon Jinn and Obi-Wan Kenobi on Alaris Prime, where they had been sent by the Galactic Republic to end the conflict there. Under Jinn's tutelage,



WOKIE

WOKIE

Chewbacca successfully lead the colony to military and economic success. Meanwhile, back on Kashyyyk, Tojjevuuk's father, Tivrdko sought revenge for the death of his son, giving Chewie good reason to remain distant from his homeworld. Only the Confederacy's invasion of Kashyyyk convinced him to return. During this time, the clones and their Jedi generals recruited many Wookiees, and Chewbacca became a leading member of the Wookiee resistance to the Confederacy of Independent Systems. During the Battle of Kashyyyk, he oversaw the conflict between the Grand Army of the Republic's 41st Elite Corps and the invading droid forces alongside Tarful and



Jedi general Yoda. Along with Tarful, Chewie accompanied Jedi General Quinlan Vos in the charge against the enemy, and following the implementation of Order 66, he helped Yoda elude the clone troopers and escape the planet.

After the Battle of Kashyyyk, Chewbacca helped a small band of renegade Jedi led by Dlee Starstone in their search for survivors of Order 66. When the Empire caught up with the Jedi and began their assault on Kashyyyk, the Wookiees took up arms once more to defend their homes from Imperial onslaught. Darth Vader ordered an orbiting Star Destroyer to bombard Kashyyyk with turbo-laser fire, and one of the remaining Jedi, Roan Shryne, faced off against Vader while the others fled. Chewie helped Starstone escape along with a small group of smugglers.

After the fall of Kashyyyk, Chewie joined the crew of the *Drunk Dancer* along with Starstone, as they did their best to sabotage the Empire's efforts whenever possible.



Above: Solo leaves the Imperial Navy.
Facing page: Lando Calrissian; Bria Tharen.

To celebrate winning their new ship, Han and Chewie flew to Kashyyyk, Chewie's home planet, where the Wookiee married Mallatobuck. Solo found love as well with fellow smuggler Salla Zend, but the relationship was short-lived.

Han joined a team of dissidents in the Corporate Sector including Bollux, a labor droid who had a positronic processor called Blue Max hidden in his chest to investigate disappearances from the sector; they discovered the secret Stars' End Prison. When Chewie was captured, Han infiltrated the prison with his team. The prison break was a success and Stars' End was destroyed. Han and Chewie continued to work with Bollux and Blue Max for a while. Offered 10,000 credits to make a pick up that turned out to be

slaves, Solo sacrificed his payment in favor of freeing them.

It was shortly after this time that Solo ran into an old pal, Alexandr Badure, also known as Trooper, who was searching for the legendary lost ship, *Queen of the Ranroon*. During the search, Han was slashed across the chin with a knife, leaving a scar that would never quite fade. The ship was eventually discovered, but the "treasure" contained inside proved to be worthless. Bollux and Blue Max stayed behind to help catalog the ship's contents as Han and Chewie made the long journey back to Hutt space.

On their return, Han found that Jabba had become head of the Desilijic clan and was determined to destroy the rival Bessadii clan. He contacted Bria Tharen,

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Dish

Top View

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Forward Floodlight
Quad
Laser Cannon

Cockpit

Escape Pods

Armor Plating

Drive Units

Millennium Falcon

Technical specifications:

Length 34.75 meters

Width 25.61 meters

Height/depth 8.27 meters

Max. speed 1,050 km/h



A FAST SHIP!

A YT-1300f light freighter, the *Millennium Falcon* was built nearly 60 years prior to the Battle of Yavin, by the Corellian Engineering Corporation, in whose service it was hit by an asteroid that damaged its entire frame.

What was left was abandoned in an orbital junkyard near Nar Shaddaa, and eventually purchased for scrap. However, the vessel was reconstructed, and various systems updated. Several parts of the ship were refitted with modular components from an old YT-1300p light freighter, and it was at this point that the technician restoring the ship named it the *Millennium Falcon*.

After a few years performing basic light freight duties, the ship was stolen by a pirate. It passed through the hands of several shady owners before it was acquired by Lando Calrissian. With each owner adding his or her own "special modifications," the ship slowly became one of the fastest ships in the galaxy, well on the way to becoming a legend.



HAN



who had become a key player in the resistance against the Empire. By wiping out the Bessadii-owned spice factories, the wily Hutt ruined his rivals and left the Rebels free to sell the spice to fund their cause.

Solo and Tharen fell in love again, but Tharen double-crossed him for the Rebellion and took the spice. Solo's fellow smugglers believed that he had turned traitor and severed all contact with him.

Solo and Chewie made the Kessel Run for Jabba, shattering speed records for the journey, but dumped an expensive shipment to avoid unwanted Imperial attention, angering Jabba. Solo was forced to go to Tatooine to find enough credits to pay Jabba for the loss.

Boba Fett gave Solo the message that Bria Tharen was killed while acquiring the plans for something that would figure heavily in Solo's future: the Death Star!

Sources: *The Paradise Snare*, *The Hutt Gambit*, and *Rebel Dawn* by A.C. Crispin; *Han Solo at Stars' End*, *Han Solo's Revenge*, and *Han Solo and the Lost Legacy* by Brian Daley; and *Star Wars: Chewbacca* by Darko Macan

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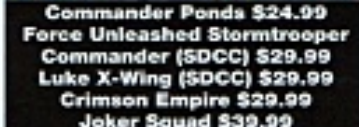
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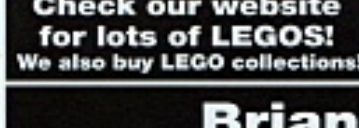
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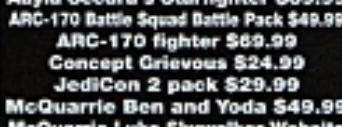
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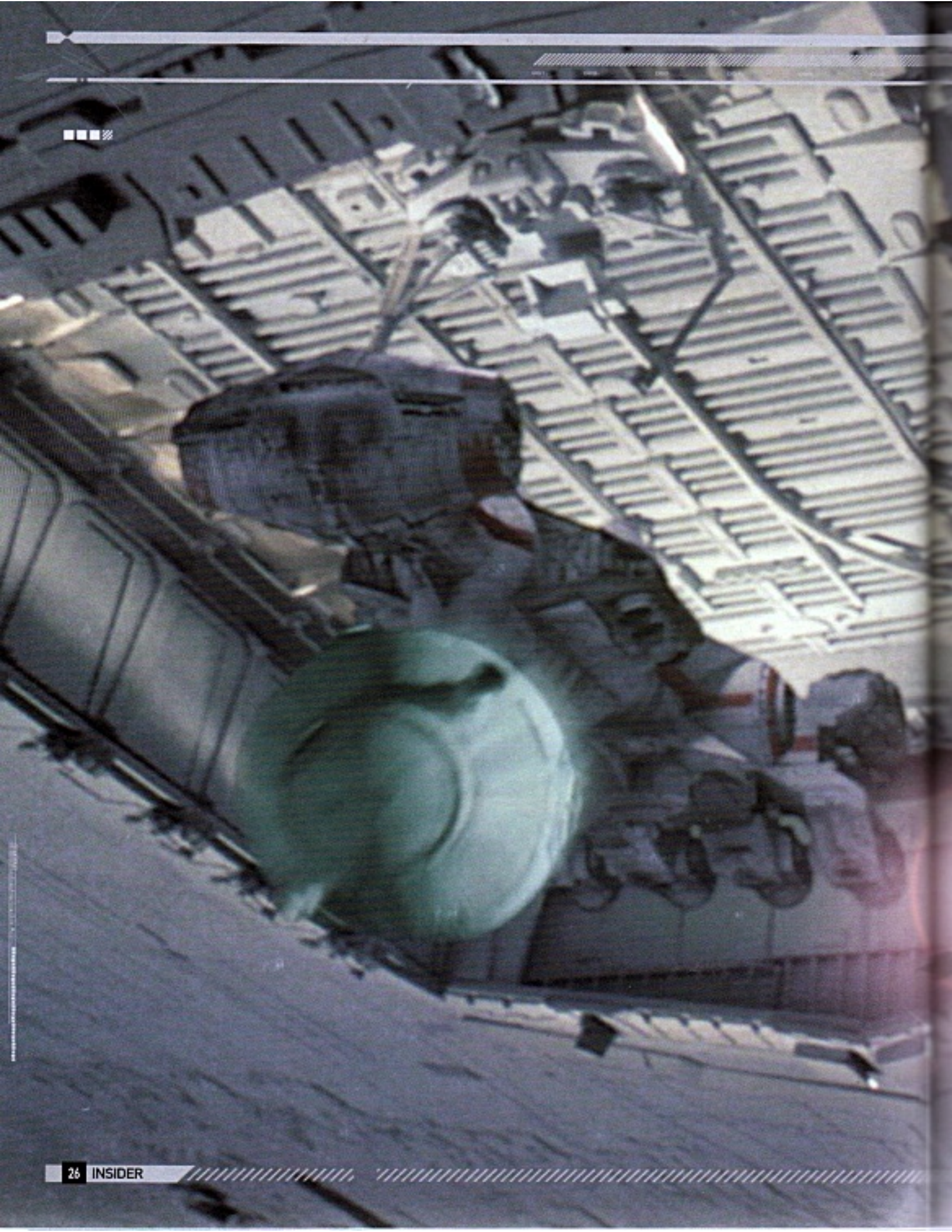
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1. A LONG TIME AGO?

George Lucas' first treatment for the film set the story in the 33rd Century.

2. WHERE THERE'S A WHILL, THERE'S A WAY

Early drafts of *The Star Wars*, as well as the novelization, ostensibly came from the "Journal of the Whills." That name came back into vogue more than a quarter of a century later, when Qui-Gon Jinn revealed that he learned the secret of immortality from a Shaman of the Whills. (Qui-Gon's dialogue, while scripted for *Revenge of the Sith*, is missing from the final cut.)

3. COURSE SYLLABUS

Production supervisor Robert Watts notes that Lucas asked early crew members to watch four films to prepare for working on his. Two of the selections seem obvious (the sci-fi epics 2001: *A Space Odyssey* and *Silent Running*), and the others more cryptic (the period piece *Once Upon a Time in the West* and Federico Fellini's trippy *Satyricon*).

4. PROTO-SITH

In the first draft, the Knights of the Sith were called "the Legions of Lettow." That name came back in *The New Essential Chronology*, which defined the Legions of Lettow as a villainous cabal active during the Republic's foundation.

5. TEST-RUN FOR THE NELWYNS

Lucas toyed with the idea of casting little people in the lead roles, an idea he returned to for the fantasy epic *Willow*.

6. DUSTBIN OF HISTORY

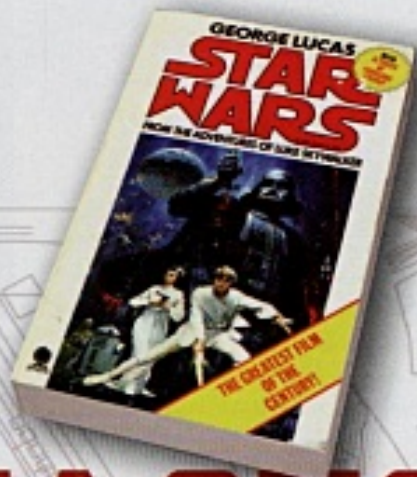
The opening crawl celebrates the Rebel Alliance's "first victory against the evil Galactic Empire," yet this momentous event has gone unseen in spin-off material. The battle gets a mention in the radio drama and choose-your-own-adventure book *The Last Jedi*, but only in passing.

7. HAN AND QUI-GON SHARE A RIDE

In early concepts, Han Solo's ship looked too much like a vessel in the 1970s TV show *Space: 1999*, which started airing in late 1975, after the original Falcon model had been built. The design then gained a "hammerhead" cockpit and became the now infamous Rebel blockade runner *Tantive IV*.

8. YOUR EYES CAN DECEIVE YOU; DON'T TRUST THEM

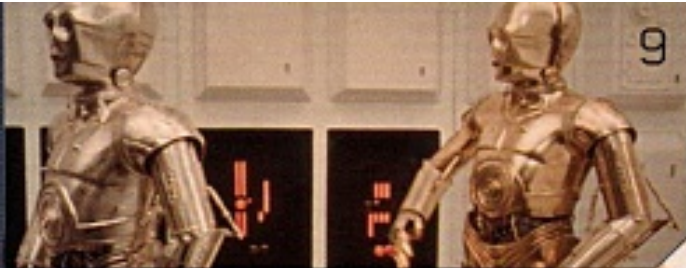
The blockade runner model seen in *A New Hope*'s famous opening shot measured 194 centimeters (more than six feet), while the model for the looming Star Destroyer came in at a comparatively puny 91 centimeters (three feet).



MAY THE FACTS BE WITH YOU

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WORDS: DAN WALLACE



9. HOW RUDE!

The silver protocol droid who looks similar to C-3PO in the opening scene is U-3PO. According to the *Star Wars* radio dramatization, and a Decipher CCG card, this droid is a traitor, having transmitted the signal that allowed Vader's Star Destroyer to track the *Tantive IV* to Tatooine!

10. INTO THE BREACH

The stormtrooper invasion of the *Tantive IV*—filmed in a few takes in real life—was supplemented with footage from six cameras to create the illusion of a drawn-out firefight.

11. THIS IS ALL YOUR FAULT

C-3PO's panic while buried beneath a pile of wires ("Help! I think I'm melting!") was to have taken place aboard the *Tantive IV*. The shot eventually found a place later in the film, during the *Millennium Falcon*'s shoot-out with the TIE fighters.

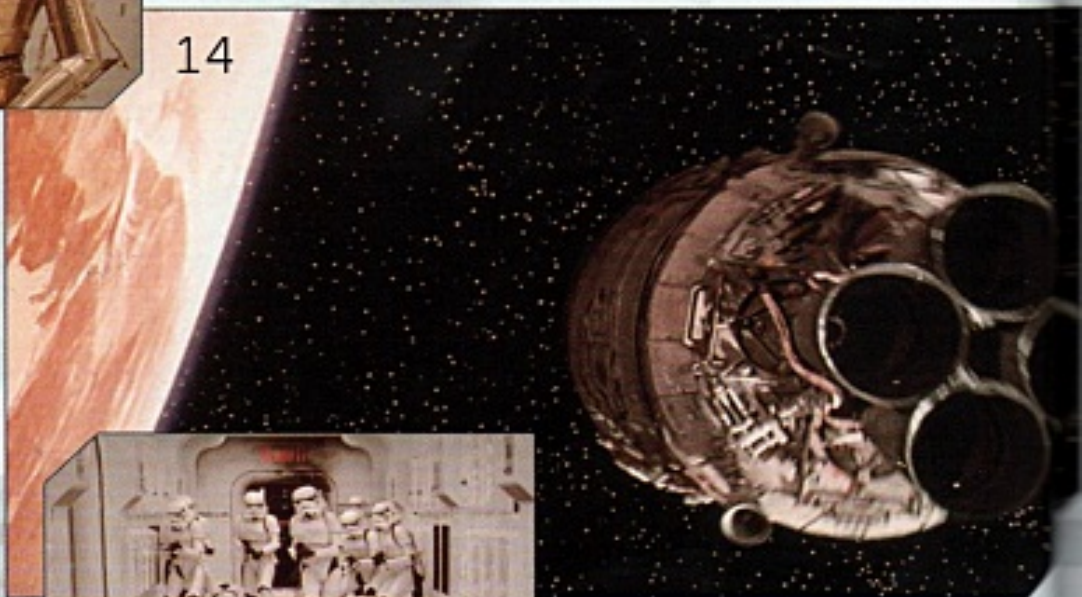
12. RATE IN A MAZE

To save money, only a single white-walled hallway and turn, along with a re-dressed *Millennium Falcon* hold, was built for interior shots of the *Tantive IV*, then filmed from multiple angles.

13. STAY ON TARGET

R2-D2 rarely followed a straight line during filming. Production supervisor Robert Watts noted during one astromech scene aboard the *Tantive IV*, "The cut was taken to the absolute limit. [R2-D2] kept veering off and crashing into the wall. If you look carefully at that shot you can see it just starting to veer."

14

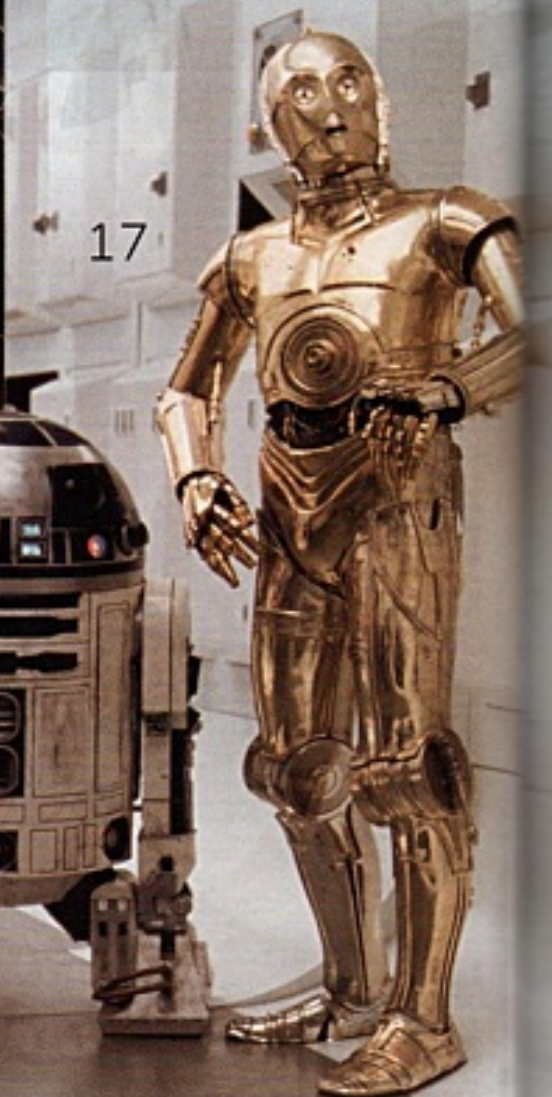


14. WE WILL WATCH YOUR CAREER WITH GREAT INTEREST

The shot of the escape pod blasting away from the *Tantive IV* is notable as one of the first two effects shots ever completed by Industrial Light & Magic.



17



15. GET THE RED OUT

Vader's first encounter with Leia in the novelization describes the "red eyes" glaring behind the Dark Lord's breath mask.

16. WHO DARES?

Nobody has the guts to talk back to Darth Vader except for Commander Daine Jir. The bold Imperial officer questions Vader's wisdom in capturing the Princess ("Holding her is dangerous"), and refuses to shut up even after the Dark Lord explains himself. ("She'll die before she tells you anything," is his retort.)

17. BEEN AROUND THE BLOCK

C-3PO's mismatched silver leg is a nod to his colorful past, though fans in 1977 had no inkling of the surprising journey that the droid was eventually shown to have taken! In an interview conducted before the prequels, Lucas said, "I made that leg silver so that Threepio could have a history, so that it seemed like he had been around for 20 or 30 years."

18. CAPTAIN ANTILLES' LAST RIDE

The fate of the *Tantive IV* is never revealed in the movie, but, alas, the novelization reveals that Imperials vaporized the prequel-era craft.

19. FLOPPY-HAT LUKE

Early scenes of Luke witnessing the space battle (wearing what has been described as his "Gilligan hat") and hanging with his friends at Tosche Station originated at the suggestion of Lucas' friends, who felt that introducing the protagonist sooner would deepen audience sympathy. Lucas ultimately cut the scenes, preferring the linear narrative of the droids leading the audience to Luke.

20. CLEAN THOSE MACROBINOCLARS

In the Tosche Station cut scene, Luke urges his friends outside to witness the orbital battle between the *Tantive IV* and Vader's *Devastator*. "That's no battle hotshot, they're just sitting there," is Biggs' reply. But since the *Tantive IV* had already been drawn inside the belly of the Star Destroyer, it's unlikely that Biggs would have seen anything more than the tiny blip of a single vessel.

21. STAND-UP DUO

In another cut scene, Biggs discusses his plans to join the Rebellion, prompting a moment of goofy banter. After Luke overreacts, Biggs snaps, "You've got a mouth like a meteor crater!" Replies Luke in a stage whisper, "I'm quiet, I'm quiet... Listen to how quiet I am... You can barely hear me..."

19

22. WHAT A DESOLATE PLACE THIS IS

According to the script and novelization, Tatooine's Jundland Wastes can be translated as "no-man's land."

23. RAINED OUT

The Tunisia shoot proved particularly grueling, with scorching heat, blowing sand, and unexplained electrical glitches. To compound the crew's woes, on March 26, 1976, Tunisia received its first winter rainstorm in 50 years.

24

24. COMPARATIVE ANATOMY

The skeleton that C-3PO passes in the Tatooine dunes has been identified as that of a Krayt dragon, yet it doesn't quite match the depictions of Krayt dragons in spin-off sources. Other books, notably 1993's *Galaxy Guide 7: Mos Eisley*, featured Tatooine creatures with body structures that more closely resembled the protocol droid's bony discovery.



26

25. OVER HERE!

In the radio drama, C-3PO tells the Jawas exactly where to find his companion, explaining how the Jawas knew to set up an ambush for R2-D2.

26. RIGHT BETWEEN THE PHOTORECEPTORS

The Jawa that shoots R2-D2 is named Dathcha, and it is he who delivers the immortal Jawa catchphrase "Dotini!"

27. READY TO DEAL

In the radio drama, Luke attracts the attention of the Jawa sandcrawler by firing a signal flare into the sky.

28. AWFUL AUCTION

The cast and crew worked 13 hours straight to shoot the droid auction. To avoid delays caused by disassembling and reassembling the C-3PO costume, Anthony Daniels took all his nourishment through a straw.



29. C'MON RED, LET'S GO!

R5-D4 is the red-trimmed droid whose blown motivator allows Luke to buy R2-D2 instead. But what's the story behind that motivator? In the *Star Wars* radio drama, R2-D2 sabotages R5-D4 to ensure his rival's failure. In *West End Games' Movie Trilogy Sourcebook* meanwhile, R5-D4 voluntarily pops his own motivator after hearing of Artoo's important mission. Finally, in the *Star Wars Tales* comic "Skippy the Jedi Droid," a Force-sensitive R5-D4 takes himself out of the running, lest he upset the scales of cosmic destiny.

30. TIIIMBERRRR!

In a droid auction blooper, R5-D4 topples forward and hits the ground face-first, causing his head to pop off of its seams.



31. A PASSENGER OF SOME IMPORTANCE, I THINK...

C-3PO's inability to recognize the Princess while viewing R2-D2's hologram is sometimes cited as a continuity error. But as far back as 1977, in a character sketch created for radio drama writer Brian Daley, George Lucas emphasized that the golden droid had been programmed to feign ignorance of the Princess for the security of the mission. In Episode III, of course, instructions are given to wipe his memory.

32. OVERLOOKED AUTOMATON

Some of the more obscure droids visible on the Lars homestead are the bubble-topped, tread-rolling KPRs. One can be seen during the Jawa droid sale, while a second version with lights can be seen when Luke uses his macrobinoculars to search for R2-D2.

33. LICENSE AND REGISTRATION

It's easy to forget that it's C-3PO, not Luke, who drives the landspeeder during the hunt for R2-D2. One experiment used front-projected video while the two chatted in the cockpit, but the effect proved unconvincing.

34. PACHYDERM PAIR

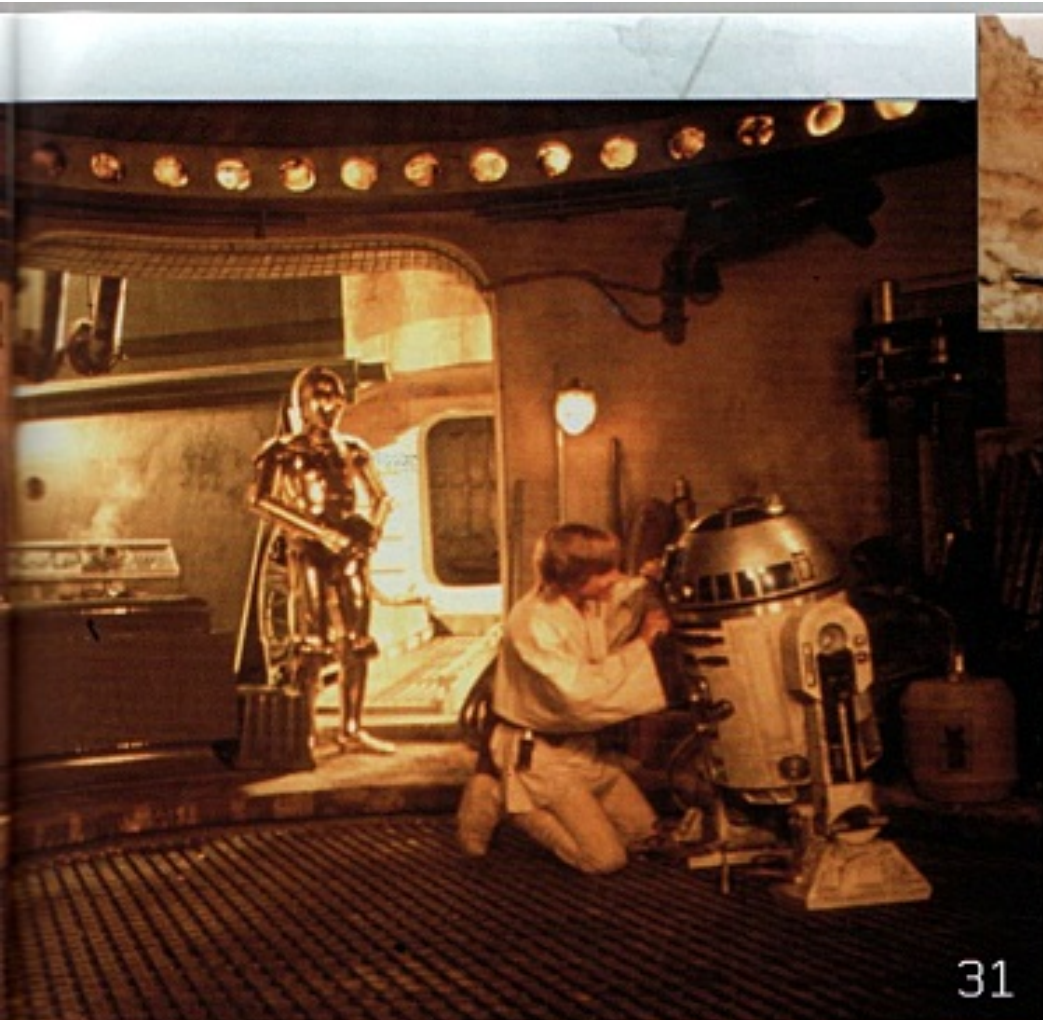
Only one bantha appears in *A New Hope*, portrayed by a trained elephant from Marine World named Mardji. Two banthas are visible when Luke peeks through his macrobinoculars at the Sand People, but it's a composite shot that shows Mardji twice.

35. A GALAXY NOT SO FAR AWAY?

The novelization includes more than one reference to Earthly wildlife, as in this passage where Luke spots the Sand People: "Banthas, all right," Luke whispered over his shoulder, not considering in the excitement of the moment that Threepio might not know a bantha from a panda."



29-30



31



36. THE CRUELEST CUT

In retrospect, it's extremely lucky that Luke dodged the gaffi stick wielded by the howling Tusken Raider. According to the *Star Wars Visual Dictionary*, the tips of gaffi sticks are poisoned.

37. DUCK AND COVER

Another Earthbound reference turns up in the novelization during this conversation between Obi-Wan and Luke: "'Still, even a duck has to be taught to swim.' 'What's a duck?' Luke asked curiously. 'Never mind.'" Interestingly, duck-like creatures are visible on the waterways of Naboo in *The Phantom Menace*. Captain Panaka even uses the phrase "sitting ducks."

38. TELL ME MORE OF THIS MAN HOUDINI

In the third draft, the Sand People attach bracelets to Luke's wrists and ankles and leave him suspended 10 feet in the air—similar to Count Dooku's method of caging Obi-Wan Kenobi in *Attack of the Clones*.



34



36

39. SHOW OF TRUST

After repairing C-3PO's arm in Ben Kenobi's hut, a sympathetic Luke doesn't reattach the droid's restraining bolt.

40. FINAL EXIT

The deaths of Uncle Owen and Aunt Beru are depicted in the short story anthology *Tales from the Mos Eisley Cantina*, in which the Lars homestead is ignited by a "floating fortress," a type of Imperial heavy tank.



41. A JEDI'S BEST FRIEND?

According to the novelization of *A New Hope*, Luke Skywalker thinks back to a dog he had once owned when the *Millennium Falcon* blasts into hyperspace away from Tatooine.

42. MORE TO SAY, HAVE YOU?

After Obi-Wan's line, "You must do what you feel is right, of course," Luke delivers the follow-up, "Right now I don't feel too good." The line did not survive in the final film.

43. MUSTAFAR WAS BOOKED

In 1995, crew members shot additional Tatooine footage for the *Special Edition* in Yuma, Arizona—just in time for temperatures that hit 132 degrees Fahrenheit.

44. LATE ARRIVAL

The Imperial *Sentinel*-class landing shuttle didn't appear in *A New Hope* until 1997, retrofit into the *Special Edition* to supplement the sandtrooper search party. The design is based on *Return of the Jedi*'s Lambda-class Imperial shuttle.



47. NEEDLING QUESTIONS

Why did the interrogation droid in Leia's cell carry a giant syringe? According to Expanded Universe lore, it carried a truth serum named *Bavor-6*.

48. THESE BLAST POINTS...

TOO ACCURATE FOR SAND PEOPLE.

Obi-Wan doesn't win any points for his sandcrawler deduction, which manages to simultaneously belittle the precision of Tusken sharpshooters (who can hit *Podracers* traveling in excess of 900 kilometers per hour) and exaggerate the woolf marksmanship of the Emperor's finest ("only Imperial stormtroopers are so precise").

49. FUNERAL PYRE

Obi-Wan Kenobi ensures that the bodies of the dead Jawas are burned, a very Jedi-like thing to do. Obi-Wan's mentor Qui-Gon received a similar send-off on Naboo, and Luke later builds a flaming pyre on Endor for either Darth Vader (original script) or Darth Vader's armor (revised final version).

45. MISSING IN ACTION

In the novelization, a mysterious officer named Romodi is present at the Death Star conference. Romodi, who has never appeared in the Expanded Universe, bore "facial scars so deeply engraved that even the best cosmetic surgery could not fully repair them."

46. DOES IT COME WITH A STRAW?

In the comic-book adaptation, Vader uses the Force to levitate a steaming cup into his hand. There is no explanation of what exactly was supposed to happen next.





48



47

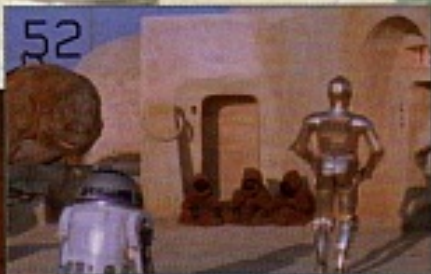
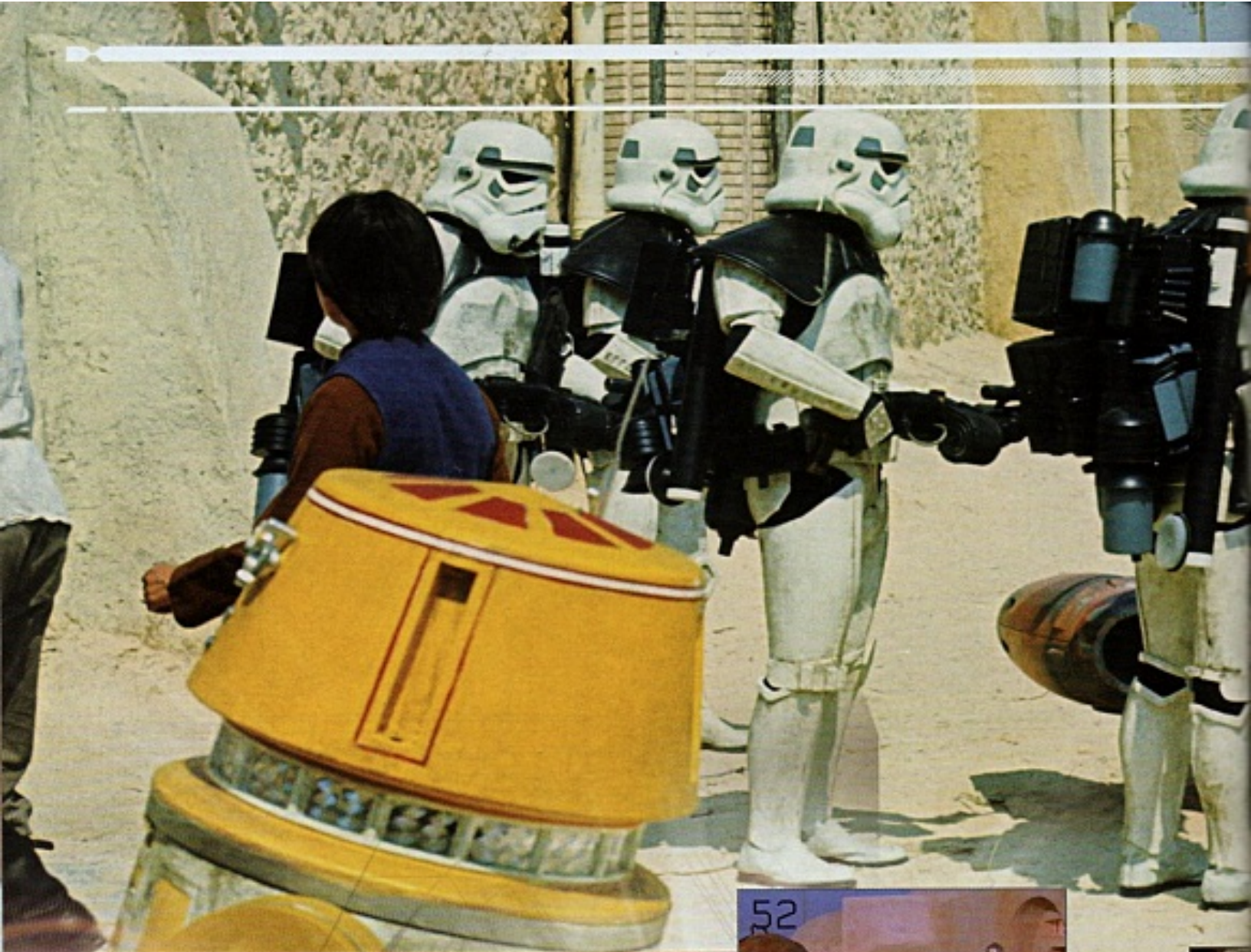


49



50. A WRETCHED HIVE OF SCUM AND DINOSAURS

The elephantine rontos and hopping scurriers created for the *Special Edition* are reskinned versions of *Jurassic Park*'s brachiosaurus and velociraptor models.



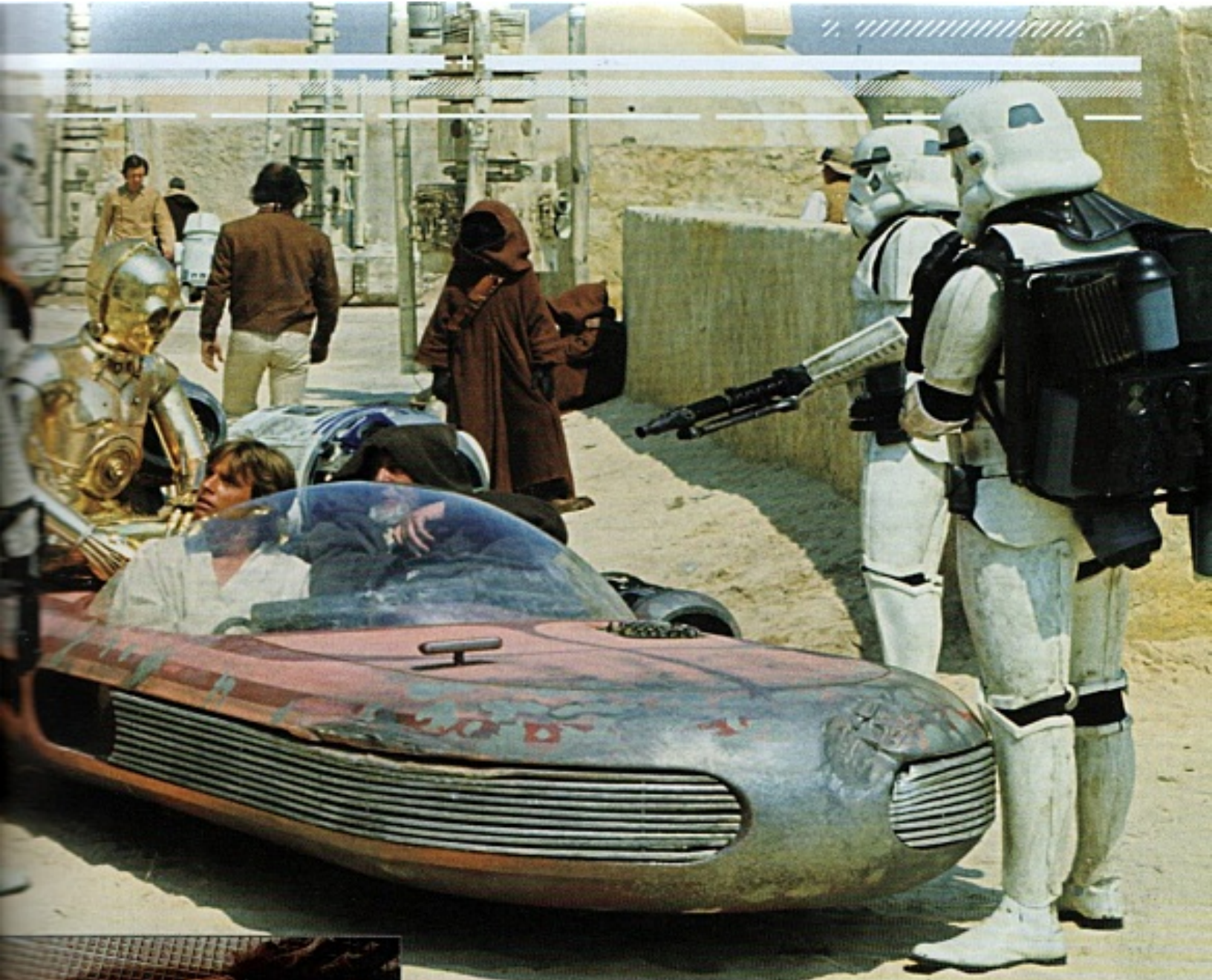
51. COLOR CODED

Regular sandtroopers wear black shoulder pauldrons, while patrol leaders wear orange ones. A similar ranking scheme appears in *The Phantom Menace*, where colored trim is used to distinguish types of battle droids.

52. NAP TIME

As Luke and Obi-Wan head inside the cantina, they pass three sleepy Jawas leaning against the foot of a doorway. The *Star Wars* Customizable Card Game released a card of the trio entitled "Jawa Siesta."





53. LEND ME A HAND

During principal photography of the cantina scene, the arm of Ponda Baba (Walrus Man) ended in a cup-shaped flipper. Later, while shooting additional footage, the crew substituted a furry claw for the shot of Ponda Baba's severed arm.



54. HAND IN GLOVE

Take a closer look at the gesticulating hands of the two bickering Duros in the cantina. One has long, alien fingers, one doesn't.

55. FRATERNAL TWINS?

The dark-haired Tonnika sisters have been called identical twins in some spin-off literature, but the two actresses that play them look quite different!

56. YOU'LL BE DEAD!

In the radio drama, Doctor Evazan ("I have the death sentence in 12 systems") is referred to as Roofoo, and is said to have been cut entirely in half.





From left to right: "Louie" and "Spider-Man".

57

57. STRANGE SPECIES

During filming, the crew referred to the horned Devaronian as "Louie", the two space-suited Duros as "Goggle-Eyes", and the white-furred Telt as "Spider-Man".

58. FALSE ADVERTISING

The cantina fight must have seemed a hundred times more frenzied to readers of Marvel's *Star Wars* comic. The cover of issue #2 featured a horde of attacking aliens as a muscular Luke shouted, "Swing that LIGHT-SABRE [sic] Ben - or we're FINISHED!"

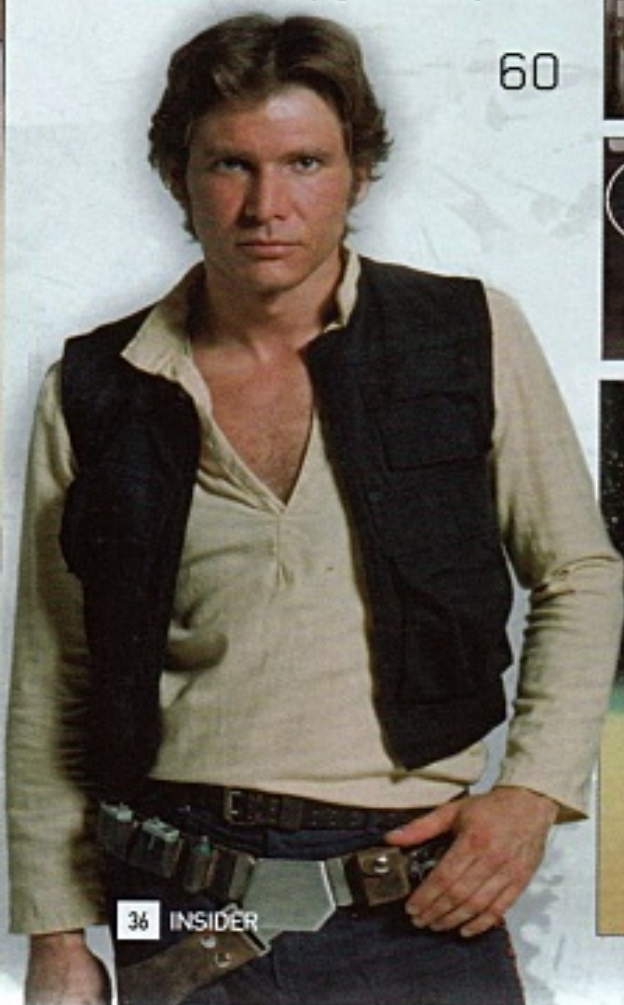
59. CORELLIAN CASTING CALL

Kurt Russell, Christopher Walken, and Perry King were all considered for the role of Han Solo. Perry King later became the voice of Han Solo for the classic trilogy radio adaptations.

60. SHUT HIM UP OR SHUT HIM DOWN

One of the gadgets on Han Solo's belt is a droid caller, a remote-control device used to shut the droids down. It could have come in handy against the chatty C-3PO.

60



65

61. YOU WATCH YOUR LANGUAGE

R2-D2's distinctive vocalizations are a mixture of electronic noises and human baby-like cooing, mixed by sound designer Ben Burtt.

62. WHAT, NO COMB?

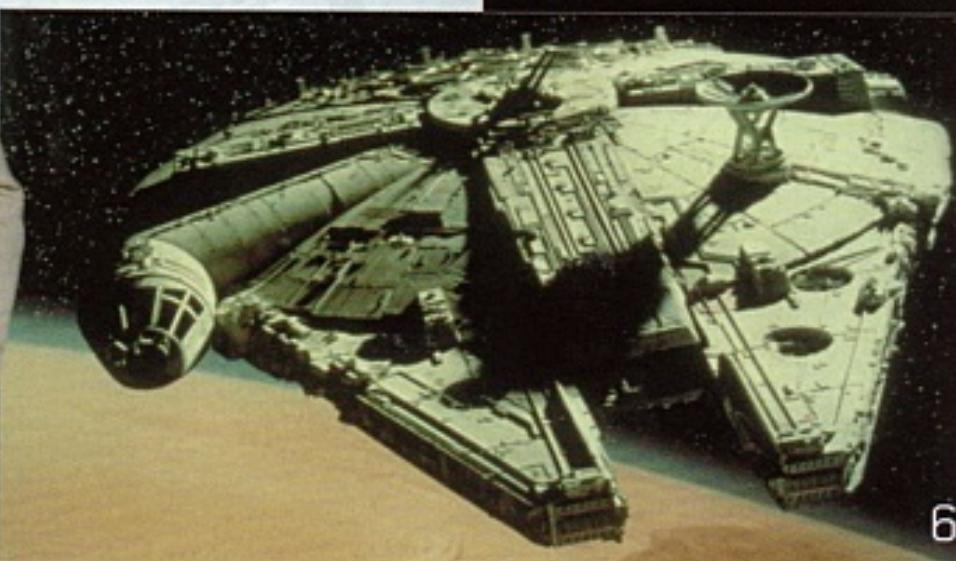
Ever wonder what Chewbacca carries in his bandolier pouch? According to guidebooks, it's packed with repair tools and *kithysh* vines (which can be used as bowcaster strings).



66



67



68

63. CHEWIE'S CUTER PRECURSOR

In the script's second draft, Han shares an apartment with a "Boma" named Deeta, who is described as a "cross between a brown bear and a guinea pig."

64. BUNJI JUMPED

Big Bunji, a gangster rival of Jabba the Hutt, is mentioned in the *Star Wars* radio drama. After this debut Bunji remained absent from the *Star Wars* universe until the 2000 novel *Hero's Trial*, in which he is described as a hulking humanoid with an enormous head and saucer eyes.

65. THERE ARE ALTERNATIVES TO FIGHTING

In the radio drama, Obi-Wan uses the Jedi mind trick on the landspeeder buyer to win a 2,000 credit payout. We now know that he picked that up from Qui-Gon, who shamelessly used the Force to nudge Watto's dice.

66. FREEZE-FRAME FUN

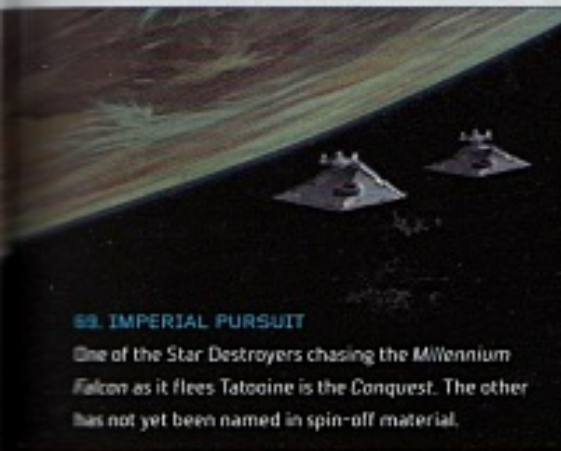
Close examination of Docking Bay 94 will allow you to make out the number "94" printed on the walls.

67. JETS PROHIBITED

Look closely at the left-hand side of the screen as Luke and company arrive at Docking Bay 94, and you'll see R2-D2 carefully picking his way down the stairs. Perhaps in tribute to this moment, the online feature *HoloNet News* revealed that the warranty on R2-D2's prequel-era rocket jets expired after 20 years.

68. TUNING FORKS

The function of the *Millennium Falcon*'s front prongs is often forgotten (the ship has never used them in the Expanded Universe, for example), but they're designed for hefting big loads. While recalling the *Falcon*'s creation, George Lucas said, "We won't make it like a flying saucer, we'll make it sort of like a flying hamburger. And then we'll put two big forks on the end of it so that it can pick up things, like it's a freighter. The idea was to make it look as unusual as possible."



69. IMPERIAL PURSUIT

One of the Star Destroyers chasing the *Millennium Falcon* as it flees Tatooine is the *Conquest*. The other has not yet been named in spin-off material.

70. SILENT SCREAM

Sound designer Ben Burtt considered leaving Alderaan's explosion completely silent, and also toyed with the idea of delaying the sound effect until several moments after the planet's on-screen destruction. Burtt salvaged the latter idea for Jango Fett's seismic charges in *Attack of the Clones*.

71. CHECKMATE

Chewbacca's piece in the holo-chess match is a long-necked beast identified as a "Kalhar monster" in the video game *Super Star Wars*. Later it bore the name of Mantellian Savrip, and the species even won a supporting role in the comic series *Qui-Gon and Obi-Wan: Last Stand on Ord Mantell*.

72. GOOD AGAINST A REMOTE IS ONE THING

The floating ball used for Luke's lightsaber exercises has been called a "Jedi training remote," but apparently it's Han's property. The *Han Solo* novels (by author Brian Daley) reveal that the smuggler used the remote to practice his quick-draw skills.

73. I CAN'T SEE A THING IN THIS HELMET

As Luke dons the training helmet, he says, "With the blast shield down, I can't even see. How am I supposed to fight?" It's a good question, isn't it? One wonders how the helmet could be useful with a metal-welded faceplate.

74. SIMPLE TRICKS

In the script's fourth draft, when Han scoffs at Luke's Jedi training, Obi-Wan causes Han's sidearm to fire in its holster and blast a hole near his feet.



75. "I HAVE A BAD FEELING ABOUT THIS."

This evergreen in-joke got its start with a double-dose in *A New Hope*. The first instance occurs when Luke worries about the looming Death Star, and the second when Han expresses his skepticism about the safety of the trash compactor.



76. UNSOLVED MYSTERIES

One of the movie's lingering questions concerns the fate of the *Death Star* scanning crew that inspected the *Millennium Falcon*. Were they terminated, or just stunned? One answer is given by a Decipher card. They were stunned, taken to the infirmary, and died there when the *Death Star* exploded.

77. BAD TRANSMITTER

The luckless stormtrooper TK-421 almost went by a different call sign entirely; the novelization labeled him THX-1138 after George Lucas' first film. The name TK-421 later turned up as an in-joke in the movie *Boogie Nights* (referring to a type of stereo system), and also inspired the naming conventions of the fan costumers of the 501st Legion.

78. THIS BICKERING IS POINTLESS

After Tarkin snaps, "Terminate her, immediately!" the movie omits Vader's scripted response ("And lose your only link to the Rebel base? She can still be of value to us.") as well as Tarkin's comeback ("You'll get nothing more out of her. I'll find that hidden fortress if I have to destroy every star system in this sector!"). Bonus points if you recognize that "hidden fortress" is a nod to the Akira Kurosawa film of the same name.



79



79. THAT'S A NAME I'VE NOT HEARD IN A LONG TIME
 Leia's message contains the line, "Help me, Obi-Wan Kenobi," yet curiously the Princess doesn't seem at all puzzled by Luke's mention of "Ben Kenobi." One possible interpretation is that Bail Organa let his daughter in on the secret of Obi-Wan's alias.



80

80. THERE'S SOMETHING ALIVE IN HERE

The tentacled trash monster, properly called a dianoga, saw its name emerge in early outlines attached to the Jedi-like "Dai Noga" warriors. In the late 1970s, Kenner reproduced the creature in green plastic as part of the company's Death Star playset.

81. UNDER PRESSURE

While filming the trash compactor scene, Mark Hamill held his breath for too long and ruptured a blood vessel in his eye. For the remaining shots, the crew filmed him only in profile.

82. WET WOOKIEE

Because the crew didn't want to damage the expensive yak-fur costume, Chewbacca spent the entire trash compactor scene perched on a platform in the corner.



82

83. CLOSE UP FORMATION

After the stormtrooper squad bursts into the Death Star control room, two troopers take up flanking positions on either side of the droids' closet leaving their comrade utterly unprotected had the closet's contents proved hostile.



83



84

84. IDLE CHATTER

As Obi-Wan sneaks toward the tractor beam tower, two stormtroopers can be heard discussing "that new BT-16." According to Cynabar's *Fantastic Technology: Droids*, the BT-16 is a spider-like perimeter security droid.

85. THE WILHELM

The distinctive squeal of an injured cowboy in 1953's *Charge at Feather River* has become a movie industry in-joke, thanks largely to its appearance in *A New Hope* and subsequent Lucasfilm productions featuring the work of sound designer Ben Burtt. Listen for the Wilhelm as a stricken stormtrooper plunges into the Death Star chasm.



85

86

86. FOR LUCK

Mark Hamill and Carrie Fisher completed the rope swing across the Death Star chasm on their first try, without stunt doubles.

87. FORGOTTEN FRIEND

Han has a funny line from the novelization concerning a mysterious "Tocneppil" who has so far escaped notice in the Expanded Universe. While racing back to the Falcon alongside Chewie, Han grumbles, "Of course I can find the ship from here; Corellians can't get lost. Tocneppil doesn't count; he wasn't Corellian. Besides, I was drunk."

87

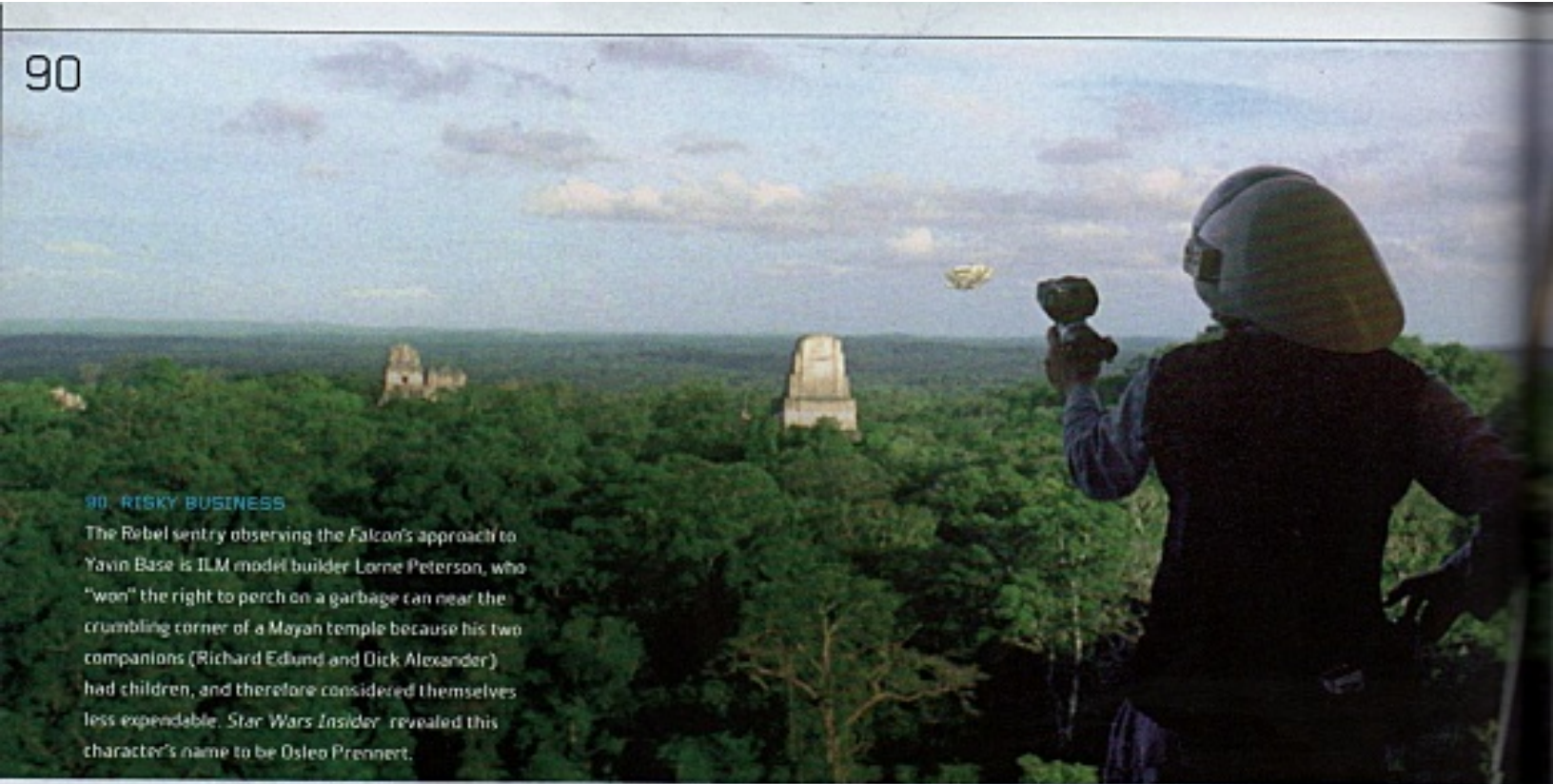
88

88. FOUR BARRELS OF HOT LASER

The recoiling fire pattern of the Falcon's quad cannons is so cool that it was called out in the Clone Wars cartoon. In the animated series' second season, a clone trooper engages General Grievous with a miniaturized quad cannon carried on his chest.

89. NOT THIS SHIP, SISTER

The tracking device planted aboard the Millennium Falcon is never seen on screen, but contradictory depictions of it have appeared in Marvel's *Droids* comic and the "Darklighter" story arc of Dark Horse's *Star Wars Empire*. Both designs, merged into a single gadget, recently appeared in *The New Essential Guide to Droids*.



90. RISKY BUSINESS

The Rebel sentry observing the Falcon's approach to Yavin Base is ILM model builder Lorne Peterson, who "won" the right to perch on a garbage can near the crumbling corner of a Mayan temple because his two companions (Richard Edlund and Dick Alexander) had children, and therefore considered themselves less expendable. *Star Wars Insider* revealed this character's name to be Osleo Prennert.

91. CURTAIN CALL

Commander Willard, one of the most important Rebel commanders, appears at the film's climax, and even gets a few lines. Yet besides a few paragraphs in role-playing guidebooks, the Expanded Universe gave Willard the boot, establishing that the commander retired after the Battle of Yavin.

91



92



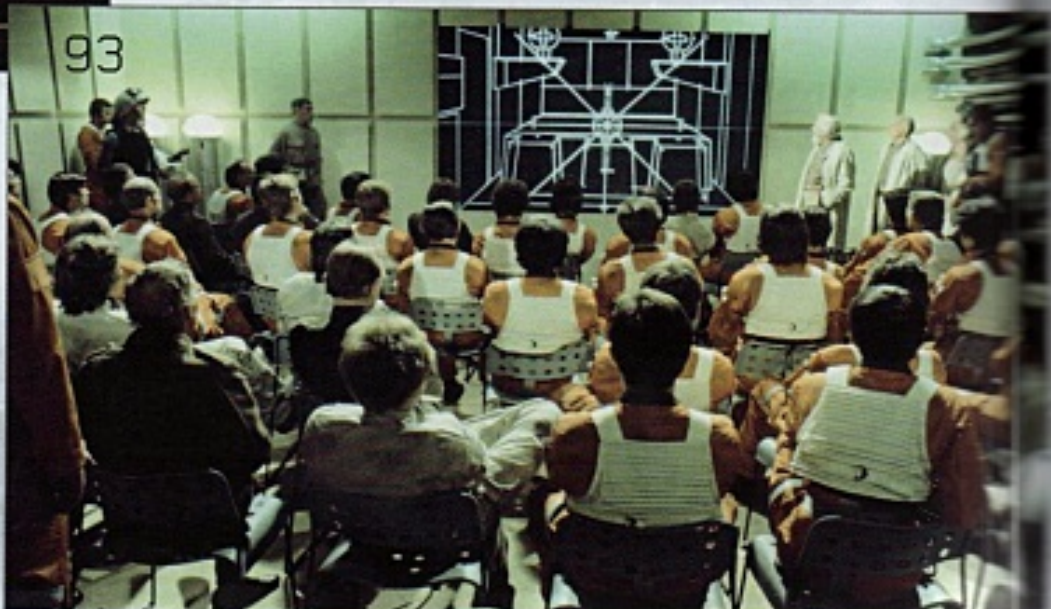
92. MORE WEALTH THAN YOU CAN IMAGINE

According to the radio drama, the Rebels paid out Han's reward with precious metals used to repair electrical equipment.

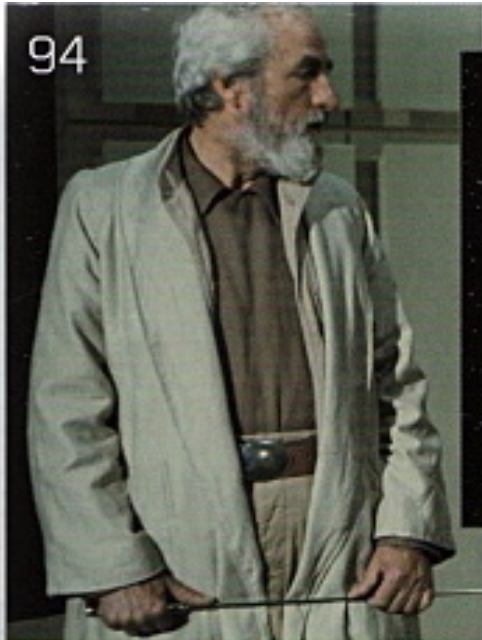
93. FAKE WEDGE

The Rebel pilot who speaks the line, "That's impossible, even for a computer" is identified as Wedge Antilles, yet the actor is not long-time Wedge portrayer Denis Lawson. For years the character earned the fan nickname "Fake Wedge," until *starwars.com*'s Pablo Hidalgo identified the stand-in as Blake's 7 actor Colin Higgins, who then appeared at Celebration IV.

93



94



94. BE CAREFUL OUT THERE

General Dodonna sends off his starfighter pilots with a warm "May the Force be with you," marking him out as the first character to speak the line in a *Star Wars* movie.

95. LOCK S-FOILS

For live-action filming, the crew built a single full-size X-wing cockpit. They mounted the rear engines as they would appear when the ship was in its fully spread "X" configuration, thus creating a minor continuity error during the cockpit shots that occur immediately after take-off.

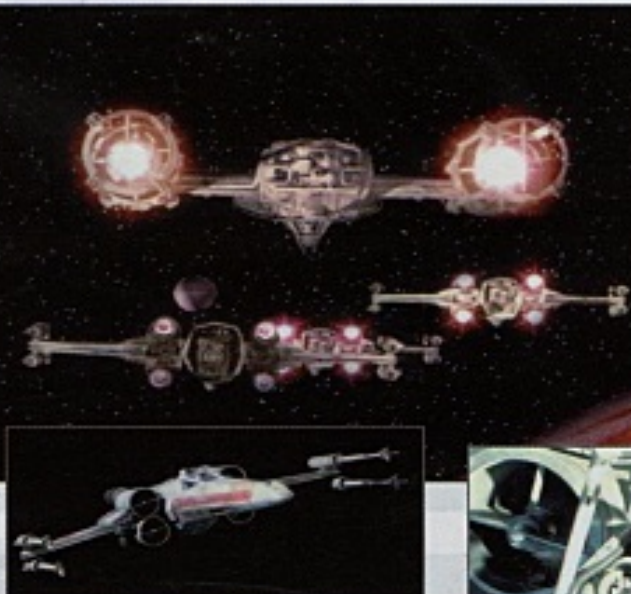
96. SIR NOT-APPEARING-IN-THIS-FILM

Red 4, nicknamed "John D" (Jack Klaff) was largely cut from the movie. His missing lines were, "Red 4 standing by," and "I've got one, I've got one." Only his cry of "I'm hit! Aaargh!" remains.

96



98



97



97. STILL STANDING

According to an Imperial officer's dialogue, a total of 30 Rebel starfighters attack the Death Star. Only three of the 30 fly away: Luke's X-wing, Wedge's X-wing, and a single Y-wing (commonly attributed to video game character Keyan Farlander).

98. CHEWIE'S MEDAL

Although Chewbacca is snubbed during the awards ceremony, he received a medal in various spin-off sources. The novelization honors him during the ceremony itself, while the Marvel U.K. comics give him his decoration later that night (where Princess Leia stands on a table to reach his neck). In *The Revenge of Tag and Bink*, the two protagonists find Chewie's medal on the floor of the abandoned base, apparently forgotten. And during the 1997 MTV Movie Awards, Carrie Fisher gave Chewie (Peter Mayhew) a real-world medal. But could all of this activity have been off-base? According to interviews conducted shortly after the release of *A New Hope*, George Lucas maintained that the Rebels had participated in a celebration on Chewbacca's homeworld in lieu of an actual medal.

99. SHARK SLAYER

Star Wars quickly passed 1975's *Jaws* to become the highest-grossing movie of all time, a position it held for two decades until the success of James Cameron's *Titanic* in 1997.

100. HONORED COMPANY

Star Wars: Episode IV A New Hope is among the 100 inductees on the American Film Institute's list of the greatest American movies of all time, ranking #15. 🏆



1980

REAL LIFE WORLD NEWS

MAY 18

Mount St. Helens erupted in Washington state, killing 57 people.

JULY 19

The Summer Olympics opened in Moscow. The games were boycotted by the U.S. and 60 other countries to protest the Soviet war in Afghanistan.

NOVEMBER 4

Former actor and California Governor Ronald Reagan defeated Jimmy Carter in the U.S. presidential election.

NOVEMBER 10

The Voyager I space probe made its closest approach to Saturn, sending back detailed images of its atmosphere.

1980

ENTERTAINMENT

MARCH 21

In the season finale of the TV drama *Dallas*, J.R. Ewing was shot by a mysterious figure, kicking off a summer-long "Who Shot J.R.?" craze.

MAY 22

Pac-Man was released in Japanese arcades by developer Namco. The colorful maze game quickly became a hit.

JUNE 27

Airplane!, a comedy spoof directed by Jim Abrahams, David Zucker, and Jerry Zucker, premiered in U.S. movie theaters.

JULY 25

AC/DC released the top-selling album *Back in Black*, months after the death of the group's lead singer Bon Scott.

THE STAR WARS SAGA CONTINUES

THE BIG EVENT



STAR WARS
THE EMPIRE STRIKES BACK

Starring
MARK HAMILL • HARRISON FORD • CARRIE FISHER
BILLY DEE WILLIAMS • ANTHONY DANIELS

Co-starring DAVID PROWSE • KENNY BAKER • PETER MAYHEW • FRANK OZ

Directed by IRVIN KERSHNER Produced by GARY KURTZ

Screenplay by LEIGH BRACKETT and LAWRENCE KASDAN Story by GEORGE LUCAS

Executive Producer GEORGE LUCAS Music by JOHN WILLIAMS

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

DOLBY STEREO
IN SELECTED THEATRES

ORIGINAL SOUNDTRACK ON RSO RECORDS
Produced by LBS Productions • A Twentieth Century Fox Production



Printed in Hong Kong • Color by Rank Film Laboratories • Prints by Deluxe
TM & © 1980 LUCASFILM LTD. (U.S.A.)

A LONG TIME AGO... 1980

MAY 21, 1980

THE EMPIRE STRIKES BACK!

After the monster hit that was *Star Wars*, the entire world went crazy for the galaxy far, far away. Only one question remained: What was next? On May 21, the question was answered in the form of AT-ATs, asteroids, a green-skinned Jedi Master—and a killer cliffhanger ending.

Critics praised the film's more complex tone. *Time* magazine called it a better film than the original: "visually more exciting, more artful and meticulous in detail." The reaction was gratifying for George Lucas, who had used a bank loan and the money he'd earned with *Star Wars* to break free of the studio system by financing *Empire* himself. Lucas chose not to return as director, passing the reins to Irvin Kershner.

Toys, merchandise, music and more hit the marketplace in 1980, making it a *Star Wars* summer yet again. For fans desperate to see how Han would escape from carbonite, the wait for the next movie seemed like an eternity. ☺

MONTH BY MONTH

JANUARY: John Williams conducted the London Symphony Orchestra over six days, recording the *Empire* soundtrack, work on which had started the month before.

FEBRUARY: *Starlog* #31 had a run-down of popular *Empire* rumors, including one speculating that Han would be killed off in order to make room for a Luke-Leia romance!

MARCH: Issue #33 of Marvel's *Star Wars* series, entitled "Saber Clash," depicted Luke's lightsaber duel with villain Orman Tagge.

APRIL: The novelization of *Empire* by Donald F. Glut provided fans with the chance to discover the movie's "I am your father" shocker.

MAY: *The Empire Strikes Back* was released in 121 U.S. theaters. It delighted crowds, becoming the year's top-grossing movie.

JUNE: Ballantine released *The Empire Strikes Back Sourcebook* collecting concept art by Joe Johnston and Nilo Rodis-Jamero, including sketches of snowspeeders and cloud cars.

JULY: Burger King began selling collectible *Empire* glasses. The complete set of four glasses included Darth Vader, C-3PO, Luke Skywalker, and Lando Calrissian.

AUGUST: *Han Solo and the Lost Legacy* by writer Brian Daley was published. It was the last volume in Daley's unofficial Han Solo trilogy.

SEPTEMBER: The television special *SPFX: The Empire Strikes Back* aired on CBS, offering a behind-the-scenes look at the movie's effects.

OCTOBER: *Fantastic Films* magazine featured interviews with the *Empire* cast, including Frank Oz, Mark Hamill, Harrison Ford, Carrie Fisher,

Peter Mayhew, and Billy Dee Williams.

NOVEMBER: The official *Empire* pinball machine by Hankin was exhibited at the National Amusement Machine Operators convention in Australia.

DECEMBER: Lucasfilm's holiday card featured a Ralph McQuarrie painting of R2-D2, C-3PO, and other droids in Santa's workshop. ☺



HAN ON ICE

Empire put Han Solo into suspended animation. What was a Han fan to do? Ballantine-Del Rey offered a partial fix with the publication of *Han Solo and the Lost Legacy*, a tale of high adventure from the early days of Han and Chewbacca's smuggling career. Marvel Comics went in a different direction, taking a cue from *Empire*'s final scene and incorporating Lando into its cast as the new captain of the *Millennium Falcon*. Many of the Marvel adventures revolved around the hunt for Han's carbonite slab, but the heroic smuggler wouldn't be seen again until the 1983 release of *Return of the Jedi*.



KENNER STRIKES BACK

This time there wouldn't be any empty boxes or Early Bird certificates (see p7). Kenner knew that fan demand for *Star Wars* toys was boundless and answered the call with a full line of action figures, vehicles, and playsets. Among the figures released in 1980 were bounty hunters Bossk and IG-88, Cloud City's Lando Calrissian and Bespin security guard, and classic characters in new *Empire* designs: Luke in Bespin fatigues, Leia in a Bespin gown, and Han Solo in his Hoth parka.



A FRUITFUL PARTNERSHIP

Respected artist Al Williamson contributed his first official *Star Wars* work with the comic book adaptation of *The Empire Strikes Back*, teaming up with writer Archie Goodwin. The two had collaborated before on the comic strip *Secret Agent X-9*, and *Empire* marked the beginning of a long *Star Wars* run for the pair. Beginning in 1981, they took over the daily *Star Wars* newspaper strip with the storyline "The Bounty Hunter of Ord Mantell" (referring to a line from *Empire*) and remained with the strip for years. Their collaborations were later reprinted under the label *Classic Star Wars*.



STARWARS.COM

BOON
BEGIN



BOBA BEGINS

True to his enigmatic nature, facts about Boba Fett remain as shifty as the sands of the Dune Sea. You may think Fett was first revealed in the infamous 1978 *Star Wars* Holiday Special, but the history of Proto-Fett tells a very different story.

Words: Pete Vilmur



This page: Boba Fett's first appearances, in person and in animation from 1978. Opposite page: Den Burt introduces Boba Fett in a Lucasfilm screentest.

Before *Attack of the Clones*, the origin of notorious bounty hunter Boba Fett had long been a subject of controversy. Was he a vestige of the Clone army, a Mandalorian mercenary, or a super-stormtrooper? Was he once called Jaster Mereel? Did he in fact survive the treacherous Pit of Carkoon? While some of these questions have been answered by the prequels and framers of the Expanded Universe, the character's cinematic debut is still open to debate: Is Episode II to be considered the film that launched the Fett character, or was it *The Empire Strikes Back*? And let's not forget about his cameo in the retro-fitted special edition of *Star Wars*.

As for Fett's first public unveiling, tradition holds that Boba was first revealed to audiences as an animated character in 1978's televised *Star Wars Holiday Special*. However, in digging through the records at Skywalker Ranch, a different story emerges.

Fett had, in fact, made a public appearance nearly two months before the show on a scorching hot day in the streets of San Anselmo, a small Marin County town just north of San Francisco.

An unsuspecting press photographer snapped what is likely the very first public image of the intergalactic bounty hunter, marching alongside Darth Vader before droves of spectators at San Anselmo's Community Fair and Parade on September 24, 1978. The photo was plastered across the front page of *The Marin Independent Journal* the following day. Though the scene-stealing Vader was grand-marshal and consequently grabbed most of the coverage (Boba wasn't even mentioned in the story), the Fett costume must have struck many as exotic, battle-worn, and downright intimidating—which was, of course, the whole point.

"He started as a kind of intergalactic bounty hunter, evolved into a grotesque knight, and as I got deeper into the knight ethos he became more a dark warrior than a mercenary."

—George Lucas



COSTUME DESIGN

According to *Once Upon a Galaxy*, the "making of" book for *The Empire Strikes Back*, Boba Fett's character had originally emerged from that of Darth Vader. "I wanted to develop an essentially evil, very frightening character," George Lucas said of Vader. "He started as a kind of intergalactic bounty hunter, evolved into a grotesque knight, and as I got deeper into the knight ethos he became more a dark warrior than a mercenary. I split him up and it was from the early concept of Darth Vader as a bounty hunter that Boba Fett came."

Born of Vader, Fett required an equally villainous look, but something a bit less conspicuous. Designing Fett's signature helmet, armor, and accoutrements fell primarily to Joe Johnston, who worked in tandem with Ralph McQuarrie to come up with the bounty hunter's distinctive look. Far removed from the black-on-black wardrobe of Vader, early concepts for Fett clad the bounty hunter in white, possibly a vestige of his "Super Trooper" origins. This all-white Fett was actually the first costume produced for the character, officially unveiled to Lucasfilm insiders in a screen test shot on June 28, 1978.



Lord of the Sith. "I painted Boba's outfit and tried to make it look like it was made of different pieces of armor," said Johnston in *Star Wars: The Annotated Screenplays*. "It was a symmetrical design, but I painted it in such a way that it looked like he had scavenged parts and had done some personalizing of his costume; he had little trophies hanging from his belt, and he had little braids of hair, almost like a collection of scalps."

In the 20-minute black and white video, sound designer Ben Burtt "hosts" Fett's reveal for Lucas and crew, describing the different weapons, functions, and characteristics of the costume (worn for the test by *Empire*'s assistant film editor Duwayne Dunham, who later directed episodes of TV's *Twin Peaks*). The somewhat amusing footage depicts Fett with a mocked-up laser rifle (which used a lightsaber hilt for the barrel) and a *Star Wars* beach towel doubling as the bounty hunter's tattered serape.

Even at this stage, the plan was to give the costume a muted color scheme, visually placing the character somewhere between the rank-and-file stormtrooper and the fearsome Dark



This page:
Dwayne Dunham
becomes Boba Fett for
a screen test shot on
the grounds of an early
Lucasfilm office.

THE COLOR SCHEME

Fett's new color scheme was at least partially revealed in the *Star Wars* Holiday Special, which aired on November 17, 1978. Animators at Nelvana Studios in Canada simplified the costume's palette a bit by painting the character in various shades of blue and green (a design scheme that was repeated for Fett's post-trilogy cameo in 1985's *Droids* cartoon series). The Holiday Special introduced Fett as a friend of the Rebels, but he was soon found to be in secret collusion with Darth Vader. His true colors revealed (in more ways than one), Fett was now primed to be the next major villain introduced in *Empire*.

With the Fett out of the bag, the costumed bounty hunter now took his show on the road, visiting department stores, malls, and special events as Vader's enigmatic accomplice. Like Vader, Fett signed early black and white photos (as "Boba") and posted "Wanted" flyers to publicize his role as a bounty hunter, separate and distinct from a soldier of the Empire.

In the summer of 1979, members of the Official *Star Wars* Fan Club got a glimpse of Boba Fett on the back page of the club's newsletter, *Bantha Tracks*. Describing Fett as a bounty hunter who "wears part of the uniform of the Imperial Shocktroopers, warriors from the olden time," the seeds were sown to breed rampant speculation about the origin and identity of the mysterious mercenary.

Continuing the momentum of pre-*Empire* publicity for the character, Kenner Products launched its Boba Fett action figure as part of its second series for 1979. The figure had

famously lost its much-publicized spring-loaded rocket-firing feature before release, due to fears of a choking hazard found in a similar toy line. A 13-inch version of Fett was released around the same time, and, like the final costume, underwent slight modifications to its paint scheme before going into production.

By the time *Empire* rolled out to theaters in May, 1980, fans were well-aware that Fett would be making an appearance in the hotly-anticipated sequel. They may have been surprised, however, by the small amount of screen time

given to a character that had been talked up by Lucasfilm for nearly two years. Though Fett suffered cutbacks in script rewrites, ultimately the short amount of time he spent on screen probably helped bolster the myths that surrounds him. With so little revealed about the "galaxy's best bounty hunter," fans were allowed to fill in the details, making for a much more evocative and intriguing character. With the filmed saga now complete, there seems to be no waning of interest in Boba Fett, whose character effectively embodies the danger and mystery found in the darker corners of the *Star Wars* universe. 🍷



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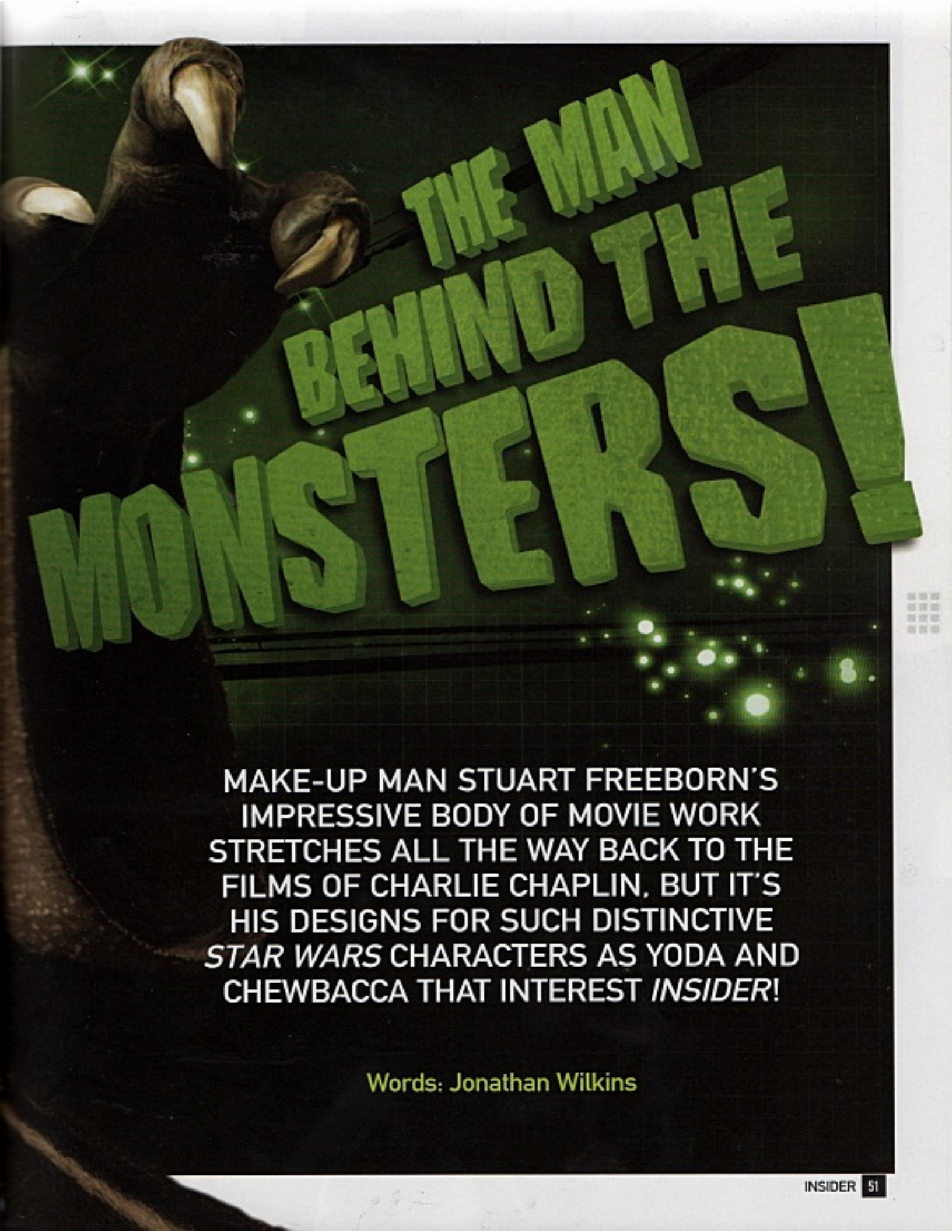
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More Than
a Muppet:
Stuart Freeborn's
design for Yoda
survived as the
character evolved
from foam rubber
to CGI



THE MAN BEHIND THE MONSTERS!

MAKE-UP MAN STUART FREEBORN'S IMPRESSIVE BODY OF MOVIE WORK STRETCHES ALL THE WAY BACK TO THE FILMS OF CHARLIE CHAPLIN, BUT IT'S HIS DESIGNS FOR SUCH DISTINCTIVE *STAR WARS* CHARACTERS AS YODA AND CHEWBACCA THAT INTEREST *INSIDER*!

Words: Jonathan Wilkins



was just joking. You have to remember that directors were a lot older in those days, so George was rather unusual."

The next day, Freeborn brought some of his work into the studio to present to Lucas, but one creature in particular caught the young director's eye. "He was fascinated by this 'Little Green Man' that I had built for a TV advertisement for Birdseye Peas. It had this head shaped like a pea, odd round insectoid eyes and a small mouth with a tiny little nose and no ears. It didn't have a split [a zippered opening], so the actor wearing it had to just pull it over the head. George really liked this design, but we couldn't use it because Birdseye had already used it and owned the copyright. In the end I changed it a little bit and a version of the creature appears in the film."

Given the sheer scale of ambition, what did Freeborn make of the script? "Well, to be honest, I started reading the script before I accepted the job and I didn't think much of it! I was going to turn it down, but I kept on with it and by the time I got to the end, I really liked it."

Making the movie, Freeborn found himself working closely with Lucas to develop the look for the various otherworldly creatures. "George was very hands on in terms of what the various creatures in the cantina should look like," he says.

"I would make a character in clay and he would say, 'How about we do it like this,' and suggest a change. It's much easier to work like that, rather than by using a drawing. You have to remember that the creatures are supposed to be three-dimensional so you need

Above: Frank Oz comes face-to-face with Yoda, as Stuart Freeborn (left) and Muppet creator Jim Henson (right) look on.

Below Right: It's Snaggleteeth!

A make-up man of considerable experience as well as a well-respected innovator, Stuart Freeborn's impressive resume includes work with Alexander Korda, Charlie Chaplin, Peter Sellers, and even the Muppets, as well as creating the stunningly realistic apes for Stanley Kubrick's *2001: A Space Odyssey*, before he accepted the challenge to work on the original *Star Wars*. Now enjoying his retirement with his wife Kathleen (a talented make-up artist in her own right) the 93-year-old veteran of over 70 films shared some of his personal memories of making the original *Star Wars* trilogy.

Hailing from Beckenham in South London, U.K., Stuart Freeborn had always harbored an interest in the craft of make-up. Practicing on himself, he could often be found on the leafy streets of Beckenham as assorted characters such as an old man, a monster, or even an alarmingly convincing woman! He produced his own set of pictures showing off his skills and sent them off

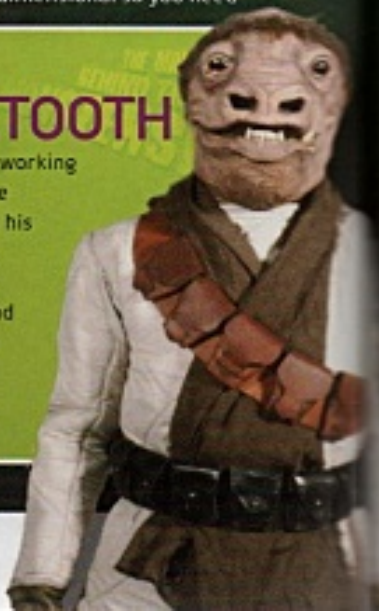
to various movie studios in England. After much persistence Freeborn was hired by Guy Pearce, the head of make-up at Denham Studios, which led to an illustrious career on a number of films including making 34-year-old Alec Guinness into Fagin for David Lean's *Oliver Twist*.

While working on Richard Donner's horror film *The Omen*, Freeborn was offered a job on something called *The Star Wars*. "A young man walked into my make-up lab and asked me if I was Stuart Freeborn and introduced himself as George Lucas. He told me that he was preparing this film called *The Star Wars* and that he had a sequence called the 'cantina scene' that would feature lots of weird aliens. At that time, science fiction films tended to be very clean and didn't have a lived-in quality, so I really wanted to do something a bit different, more real if you like. He had heard that I had made some creatures and he wanted to see them. They were in my attic at home, so I said I'd bring them in the next day. The funny thing was that he seemed very young, and for a moment I thought he

"George [Lucas] was very hands on in terms of what the cantina creatures should look like. It's much easier to work like that."—Stuart Freeborn

NAMING SNAGGLETOOTH

Kathleen Freeborn: "I was working on one of the characters one day when George Lucas put his head around the door and asked what he was called. I looked down at his face and saw his funny looking teeth and said 'Snaggleteeth' which George seemed to find funny, so it stuck!"





FAN RESPONSE

Stuart Freeborn: "It astounds me that I still get lots of mail from people who have enjoyed the films and like what I did. The postman always seems to have pictures of the little fellow [Yoda] for me to sign."

to see the creature exactly as it is going to appear on screen. I modelled everything [some based on 2-D concept sketches from the U.S.] and once production was happy with it, the pieces were cast in foam rubber and the mechanics were added to make them move."

One of Freeborn's most popular and enduring characters was Chewbacca, but, as he recalls, Han Solo's Wookiee sidekick didn't appear in the early scripts. "George came in to see me one day and said that he wanted to introduce a big but lovable character who would appeal to children. He also wanted him to be ferocious and strong if his friends were in trouble. George told me he wanted him to be like a dog, so I modelled a dog-like creature that night and took it in to show him the next day. He looked at it and I could tell he was thinking very carefully. He looked up and said that he thought that perhaps he should be more catlike. The next morning I brought in something that mixed a little bit of cat with the original dog design. George was delighted with the design, he was always very enthusiastic when he saw something he liked, so I made

"I envisaged Jabba as having a more pointed face, but when the latex was stretched across the framework, it flattened his face."

—Stuart Freeborn

the foam rubber version and got sticking all the hair on!"

Creating Chewbacca threatened to be a time-consuming task, but Freeborn had the benefit of his previous experience to draw upon. "I managed to put Chewbacca together fairly quickly. We used some mechanisms from *2001: A Space Odyssey*. It speeded up a process that might have taken longer than we had."

"Peter Mayhew was wonderful. He is such a gentle giant, and very easy to work with. He'd use his jaw to operate the face so we had to make the foam

pieces as thin as possible while maintaining their flexibility. They were always wearing out, and had to be regularly replaced. I had to get members of my team to produce lots

VITAL EQUIPMENT!

Kathleen Freeborn: "It's always a good idea to have straws handy for the masked actors to breathe through! It could get very hot on set with the lights shining."



of extra pieces, especially for problem areas such as the lips, which seemed to wear out extremely quickly."

Another problem with Chewbacca was the fact that detailed hair work was involved. "You can't just lay hair on latex. I had to mix it with glue and we just about got there. The other consideration was that an authentic color comes through where the hair is thinner."

BUILDING AN EMPIRE

Following the success of *Star Wars*, Freeborn found himself a key member of the creature creating team. Soon he was enlisted to work on a very special character for the next movie in the trilogy. The creation of Yoda for *The Empire Strikes Back* fell to Freeborn after initial illustrations from designers in America.

"Things were getting very tight with production due to start very soon. George Lucas came to my workshop one morning and asked if I could have a go at creating a design for this little fellow who was secretly a powerful and wise warrior. The catch was that he needed to see it that afternoon as he was flying back to the States! I had a sculpture of my own head that I had been working on and thought about modifying that. I added the ridges to the head as George had described the character as very wise and I thought they might indicate thought.

"The trouble was, he didn't look alien enough. I was wondering what I could do to make him look alien, but without losing his character and charm, and then I had a flash of inspiration and added the ears. When George came back that afternoon, I had covered the sculpt under a large wet rag. He asked to see the piece and I took the rag off and covered my eyes, convinced that he would hate it! He looked at it very carefully and, as he did with Chewbacca, said 'Yes! That's it' and that's how Yoda was born."

Yoda's distinctive features weren't entirely modelled on Freeborn's own, though. There was another very important influence in the mix. "I also gave him Einstein's

eyes to really drive home the sense of intelligence. I wanted to give him a little moustache, but it didn't seem right somehow. In the end I compromised by giving him the shape of a moustache on his bottom lip. It's very subtle, but it's there."

Freeborn's work wasn't restricted to masks and body casts though. For *The Empire Strikes Back* he came up with a crucial appendage of certain Jedi

"We made Luke's hand from hardened resin. The two inner parts were painted red to give a realistic flesh color. You have to be prepared to make odd little things like that on films!"

—Stuart Freeborn

Knight. "We made Luke's hand from hardened resin holding the handle of his sword [lightsaber] that contained a cable release. The two inner parts were painted red to give a realistic flesh color. You always have to be prepared to make odd little things like that on films!"



WORKING WITH THE CAST

Kathleen Freeborn: "The cast was truly wonderful to work with. Our son, Graham, was the make-up artist for Sir Alec Guinness and Mark Hamill and did the make-up on the bully in the cantina who picks a fight with Luke Skywalker. Stuart had worked with Sir Alec on *Oliver Twist* years before and he was charming and very polite. Mark Hamill was young, but so keen to learn how everything worked. Carrie Fisher was so sweet and fun. We could hear her coming down the corridor, singing and laughing with everybody she met! I have a particular affection for the little people who played the Ewoks. They were so excited to be working on the film and really embodied those little characters."





EXPANDED UNIVERSE

Creating the apes of Stanley Kubrick's *2001: A Space Odyssey* required plenty of tests before make-up was perfected. One of the actors who the Freeborns worked with was the British comedy actor Ronnie Corbett who was the model for some of the early tests, but did not appear in the completed film.

JABBA MEETS JEDI

It was during the pre-production of *Return of the Jedi* that Freeborn faced his greatest challenge. Jabba the Hutt was to be the largest and most complex creature he had ever created, but Freeborn's original intention was for a slightly sharper featured character. "I envisaged him having a more pointed face, but when the latex was stretched across the framework it flattened his face!"

Creating such a large character as Jabba also presented another problem. "We made the character's hand articulate so that he could pop a toad in his mouth. I made two throats, and one had water in it. So the hand was especially put together so Jabba could take the toad and put it down this throat. Well, the scene was rehearsed and it was all going very well. Just as the director was about to call action, he suddenly decided to place the bowl on the other side! It shows that no matter how ready you think you might be, something can always go wrong."

Given the technical aspects involved, did anything else go wrong during the filming of the first three *Star Wars* films? "I can't recall which one it was, but I did become rather poorly at one stage. I'd been using so much foam and chemicals that I collapsed and had to take a few days off. Luckily I had a very good team who carried on the work while I recovered."

The diversity of the characters required certainly made the *Star Wars* films a challenge, but the toughest to realize proved to be the larger creatures. "The ice creature (wampa) was very hard to put together. We made two versions in the end. There's one with tusks that you see for a split second that we spent weeks working on!"

Ultimately, it's for the creation of the ever popular Yoda that Freeborn will be best remembered, and while he has yet to get around to watching the prequels, he is delighted at the longevity of the character. "It's astonishing to see that there is an animated Yoda now, and I'm surprised and delighted to see that he's made it onto a stamp! Not bad, eh?" 🐸

Special thanks to Tom Spina, Tim Lawes at Propstore and Stuart and Kathleen Freeborn for their time, effort and enthusiasm.

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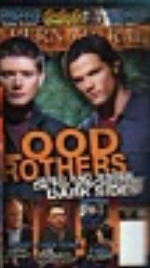
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FIELD GUIDE



IT'S A TOUGH JOB BEING IN CHARGE OF THE GALAXY. WITH REBEL SCUM, PIRATES, AND THE OCCASIONAL JEDI CAUSING UPHEAVALS AND DESTRUCTION, IT'S UP TO THE EMPIRE'S FINEST TO KEEP THE PEACE AND MAINTAIN CONTROL. STAR WARS INSIDER PRESENTS THE ESSENTIALS YOU NEED TO KNOW IF YOU WANT TO SERVE THE EMPIRE, CRUSH THE REBELLION, AND RULE THE GALAXY!

WORDS: JONATHAN WILKINS

KNOW YOUR LEADER

For security reasons, detailed information about His Imperial Majesty Emperor Palpatine of the Galactic Empire is on a strict need-to-know basis. His personal history is not available for officers of the Imperial military.

However, this officially-sanctioned Holonet biography should tell you all you need to know.

Emperor Palpatine is originally from the peaceful world of Naboo, and it is perhaps his memories of those blissful early days, before the Jedi turned on the Republic, that created his urge to strive for peace across the galaxy.

Under Palpatine's rule, hope for peace has never been stronger. His ambition and resolve, if not certain before, were strengthened after the treacherous Jedi, led by Mace Windu, launched an unprovoked and brutal attack that left him physically scarred and deformed. It was only thanks to the intervention of the one Jedi who had not betrayed the Republic, Darth Vader, that he was saved from certain death. The reward for Vader's loyalty was a prominent position within the Empire, and those among you showing such loyalty can expect similar treatment.

The Grand Army that saved the Galaxy during the dark times of the Clone Wars has expanded into the unstoppable fleet that maintains necessary control over the outlying systems. The Emperor's troops have served the galaxy effectively and are a credit to our benevolent leader's rule.

Since the Emperor created the Galactic Empire, the galaxy has prospered. Despite determination by insurgents (led by Jedi sympathizers) to create havoc, he is resolute that the Empire will prevail.



With the assured loyalty of faithful officers, like you, the galaxy is in safe hands.

With everyone working towards the Emperor's singular vision, the Empire will flourish. We must work together to achieve that vision. Remember, only unlimited power can bring peace.

TECH REPORT

MOUSE DROID

After the mass-produced MSE-series Mouse droid failed to sell, the manufacturers Reboxan Columbi sold the entire production line to the Imperial Navy at a significantly reduced price. Rumors that the original problem with the line was timidity in the presence of Wookiees are, so far, unfounded.



WANTED: TRAITORS OF THE EMPIRE

Crix Madine, Kyle Katarn, Biggs Darklighter, and Han Solo are all notable traitors to the Imperial way of life! Information leading to their capture will be met with a significant reward!



TECH REPORT

74-Z SPEEDER BIKES

The 74-Z speeder bikes are capable of speeds over 500 kilometers per hour and have a flight ceiling of 25 meters. However, they are not guaranteed Ewok-proof.



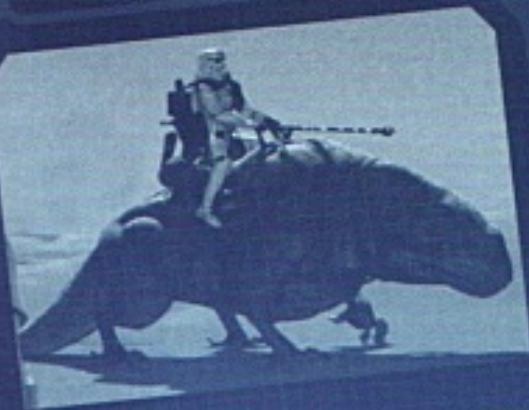
TECH REPORT

GRAPPLING HOOK AND REEL

Stormtroopers are issued a grappling hook and fibercord reel for use in emergency situations. Any troopers found using this equipment to swing across the Death Star chases will be disciplined by Lord Vader himself.



ALERTS



ATTENTION IMPERIAL CHEFS

The dianoga can be made into a tasty pie, and its spleen can be processed to make dianogan tea. As a bonus, ravenous troops are unlikely to come back for seconds!

ATTENTION IMPERIAL CHEFS

Dewbacks are an ideal source of food for hungry troops! Dewback ribs in particular are a delicacy in some regions of Tatooine.

COMPANOR MEMBERS

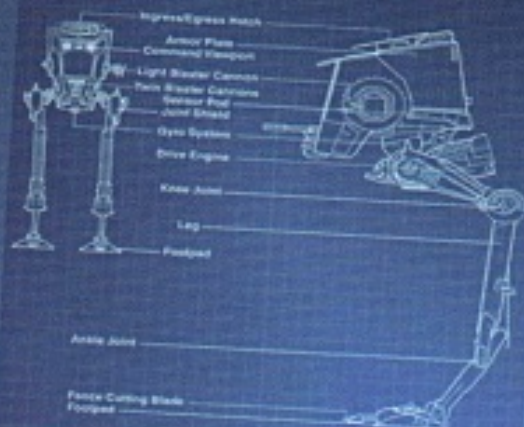
READ ALL ABOUT IT!

Iron Will, the official feed of the Commission for the Preservation of the New Order, is free to all COMPANOR members and offers exclusive access to breaking news from across the Empire. New subscribers receive a message of welcome from the Emperor himself.

TECH REPORT

AT-ST

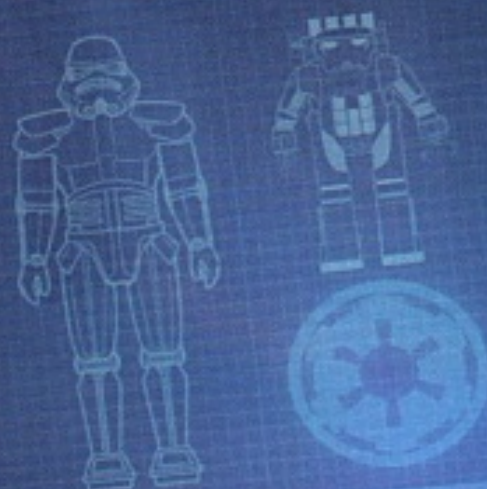
On even terrain an AT-ST can achieve speeds of over 90 kilometers per hour. On uneven or shifting terrain these walkers can quickly become unbalanced enough to fall over. And, they are not Evok-proof.



ARMOR READOUT

SPACETROOPER

A spacetrooper wears standard storatrooper armor that fits into a larger set of power armor standing over two-meters tall. This will make troopers twice as wide as an unarmored human. Watch the doors! Spacetroopers are sometimes known as walking tanks.



AT-AT

The AT-AT can carry either 40 or more Imperial storatroopers and five speeder bikes, or two AT-ST units, which are transported disassembled due to their otherwise prohibitive size.

BLASTECH E-11

The standard blaster rifle of the Imperial storatrooper, the BlastTech E-11 has power settings that range from stun to kill. The rifle has a rapid-fire option, which offers an expanded firing area at the cost of poor accuracy. Troopers are requested to avoid using this option whenever possible.

DEPLOYMENT

Storatroopers can be deployed from an AT-AT via rappelling cables, but heavier ordnance can only exit after the AT-AT kneels and extends its loading ramps.

Y-85 TITAN DROPSHIP

The Y-85 Titan dropship can accommodate four AT-ATs and four AT-STs. Walkers are held in position to be ready for battle by cranes, and can be swiftly deployed via floor hatches. This unit is armed with two forward-facing twin laser cannons.

TECH REPORTS

INTERROGATION DROID

For accuracy, the use of a droid may be preferable to a biological interrogator in order to increase fear in the subject as well as being able to react quicker with appropriate treatments.

For the interrogators, the use of a droid can also be preferable to performing the torture oneself. Officers are encouraged to attend Lord Vader's interrogation seminar for further hints on information extraction techniques.

STAR DESTROYER

An Imperial-class Star Destroyer is armed with 60 turbolaser batteries, 60 ion cannon batteries, as well as 10 tractor beam projectors. It carries a full stormtrooper division, 20 AT-ATs, 30 AT-STs, eight Lambda-class shuttles, 12 landing barges, and six TIE squadrons.

Powering a 1.6 kilometer-long Star Destroyer is the equivalent of a miniature sun, in the form of a solar ionization reactor that uses raging fire to fuel the warship. Please drive it carefully!



PROBE DROIDS

After the temporary reversal at Yavin 4, the Empire committed thousands of modified probe droids to search across the Galaxy for hidden Rebel bases. In addition to this, bounty hunters were despatched to search out targets moving from planet to planet.

TECH REPORT

DEATH STAR

A Death Star is divided into 24 zones, 12 per hemisphere, each controlled by a bridge. There are specific sectors denoting function. These include the General, Command, Military, Security, Service, and Technical sectors.

Since service on a Death Star is a long-term affair, the Empire has kindly provided a number of civilian amenities to make your time aboard more comfortable. Parks, shopping centers, and recreation areas can be found in the general sectors of a station for use by off-duty personnel.



LEGENDS OF THE EMPIRE

GRAND MOFF TARKIN



Hailing from Eriadu, a densely populated world in the Seswenna sector, Grand Moff Wilhuff Tarkin was one of the Empire's finest commanders. Perhaps his greatest contribution to the Imperial way of life was the Tarkin Doctrine, which dictated that a single show of force could be used to bring systems into line. This concept reached its logical conclusion in the deployment of the Death Star, a battle-station designed to instill fear and therefore peace in the galaxy, and its destruction of Alderaan, a planet overrun with Rebel sympathizers. Despite his death and the unfortunate incident with his battle station, his legacy lives on.



ALLEGIANCE

TO SERVE THE EMPIRE

"A ROYAL GUARDSMAN NEVER SEEKS SPECIAL PRIVILEGES. EVER. HIS ENTIRE GOAL IN LIFE IS TO SERVE THE EMPEROR AND THE NEW ORDER HE CREATED. HIS GOAL IN LIFE, AND HIS DESIRE IN DEATH."
- GRODIN TIERCE ON WHAT IT IS TO SERVE AS A ROYAL GUARD.

1983

REAL LIFE WORLD NEWS

JANUARY 19

Apple Computers released the Lisa personal computer; it proved to be a financial failure.

MARCH 23

U.S. President Ronald Reagan proposed a system to intercept and destroy Soviet nuclear missiles, which detractors nicknamed "Star Wars".

JUNE 9

Margaret Thatcher became Prime Minister of Great Britain in a landslide election victory.

JUNE 13

The Pioneer 10 space probe became the first man-made object to leave the solar system when it passed the orbit of Neptune.

1983

ENTERTAINMENT

FEBRUARY 28

The series finale of Korean War comedy *M*A*S*H* aired on CBS, becoming the most-watched TV episode of all time.

MARCH 25

Michael Jackson first performed his signature move, the moonwalk, on the *Motown 25: Yesterday, Today, Forever* TV special.

APRIL 18

Principal photography on *Indiana Jones and the Temple of Doom* began in Sri Lanka.

JUNE 3

WarGames, a thriller about an intelligent supercomputer triggering global thermonuclear war starring Matthew Broderick, opened in the U.S.

THE
BIG
EVENT



Starring MARK HAMILL • HARRISON FORD • CARRIE FISHER
BILLY DEE WILLIAMS • ANTHONY DANIELS

Co-starring DAVID PROWSE • KENNY BAKER • PETER MAYHEW • FRANK OZ

Directed by RICHARD MARQUAND Produced by HOWARD KAZANJIAN Story by GEORGE LUCAS
Screenplay by LAWRENCE KASDAN and GEORGE LUCAS Executive Producer GEORGE LUCAS Music by JOHN WILLIAMS

PG PARENTAL SUGGESTION SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

DD DOLBY DIGITAL
IN SELECTED THEATERS

ORIGINAL SOUNDTRACK ON RSO RECORDS AND TAPES

A Lucasfilm Ltd. Production — A Twentieth Century Fox Release
Printed by Entree — Copied by Rankine & Kneass
TM & © Lucasfilm Ltd. © 1983

A LONG TIME AGO.... 1983

MAY 25, 1983

RETURN OF THE JEDI PREMIERES!

After three long years, fans would finally have answers to all their questions from *The Empire Strikes Back*. Would Han escape from carbonite? Who was "the other" that Yoda mentioned? And was Darth Vader really Luke's father? May 25 provided closure for every mystery and offered fresh wonders including Jabba the Hutt, an army of cuddly Ewoks capable of taking down an Empire and—spoiler alert—a happy ending!

Return of the Jedi easily became the top-grossing movie of 1983 and received largely favorable reviews, though some critics felt it didn't quite reach the heights of *A New Hope* or *Empire*. *Time* magazine, which put *Jedi* on its cover (labeled as "Star Wars III") quoted Steven Spielberg as saying, "I think *Jedi* is the best *Star Wars* movie ever made." *Jedi* featured a dizzying space battle, a huge amount of work for ILM's creature shop and Ian McDiarmid making his *Star Wars* debut as Emperor Palpatine. 🌟

MONTH BY MONTH

JANUARY: Lucasfilm announced that the newest *Star Wars* movie would be called *Return of the Jedi*, instead of the previous name, *Revenge of the Jedi*, automatically increasing the value of previously-produced theatrical posters and other collectibles.

FEBRUARY: John Williams conducted the London Symphony Orchestra at Abbey Road studios for the *Return of the Jedi* soundtrack. Williams received an Academy Award nomination for his work.

MARCH: Mark Hamill's second son, Griffin, was born March 4.

APRIL: Issue #69 of *Starlog* featured the *Jedi* cast on its cover and offered peeks at James Kahn's movie novelization and *The Empire Strikes Back* radio dramatization.

MAY: *Return of the Jedi* was released in 950 U.S. theaters, ushering in a fresh wave of *Star Wars* mania and tie-in products from licensees.

JUNE: *LIFE* magazine ran a cover story on *Jedi*, with the header "Father of the Jedi: *Star Wars* Genius George Lucas Strikes Again."

JULY: 20th Century Fox set up "Jedi Adventure Centers" in 130 malls across the U.S.

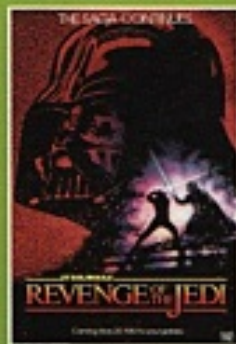
AUGUST: Paradise Press' *Return of the Jedi Official Poster Monthly* featured a look at the rancor as well as posters of Darth Vader and B-wings.

SEPTEMBER: Del Rey published *Lando Calrissian and the Flamewind of Oseon*, the second volume in a trilogy by L. Neil Smith.

OCTOBER: The first issue of Marvel Comics' adaptation of *Jedi* had an October cover date (although it leaked out a few weeks before the film was released in May).

NOVEMBER: Documentary *Classic Creatures: Return of the Jedi* detailed the creation of the Ewoks and the bizarre inhabitants of Jabba's palace.

DECEMBER: For its 1983 holiday card, Lucasfilm pictured a "Santa Ewok". 🌟



THEATER OF THE MIND

While the world was captivated by the movie release of *Return of the Jedi*, National Public Radio produced a dramatization of the previous episode in the *Star Wars* saga. A follow-up to the successful radio adaptation of the original *Star Wars* movie, the *Empire* dramatization featured an expanded script by novelist Brian Daley that brought the full running time to five hours. With performances by Mark Hamill as Luke Skywalker, Anthony Daniels as C-3PO, Billy Dee Williams as Lando Calrissian, and John Lithgow as Yoda, the *Empire* radio play won praise from fans and received a CD release from Highbridge Audio in 1993.



A NOVEL APPROACH TO LANDO

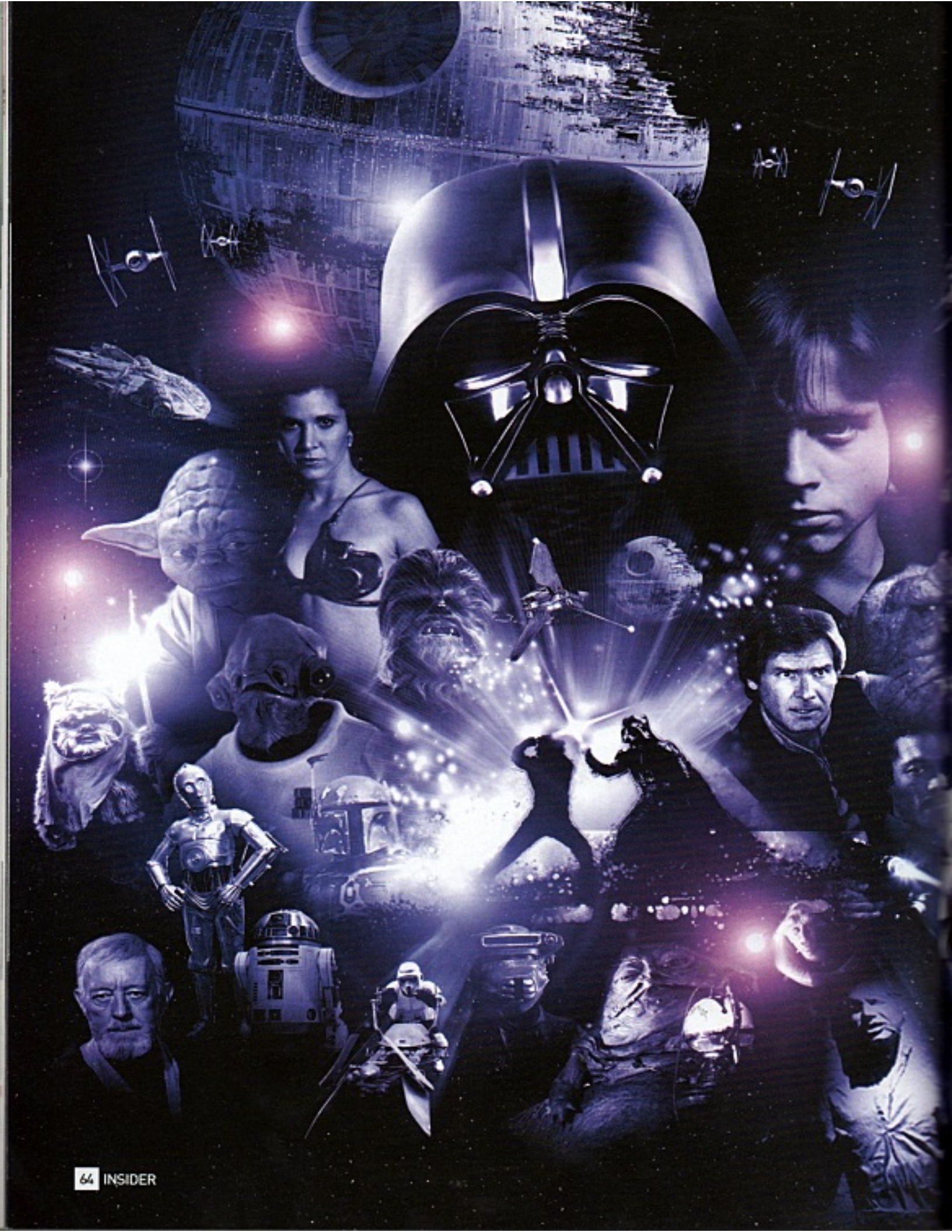
Star Wars fans looking for novel-length adventures had three to choose from in 1983, all of them depicting the thrill-filled career of Lando Calrissian before he got his hands on the Millennium Falcon. Written by L. Neil Smith, the Lando trilogy—consisting of *Lando Calrissian and the Mindharp of Sharu*, *Lando Calrissian and the Flamewind of Oseon*, and *Lando Calrissian and the StarCave of ThonBoka*—featured otherworldly encounters with ancient architects and space-going manta rays.



NEW ACQUISITIONS

Kenner released a huge number of *Star Wars* action figures and playsets in 1983. It helped that the movie had so many characters to draw from. Every denizen of Jabba's palace was a potential figure, and Kenner produced no fewer than six distinct Ewoks alone. Other offerings included Lando's co-pilot Nien Nunb, the Imperial biker scout, Admiral Ackbar, and Han Solo wearing an Endor trench coat.





INSIDER VISUAL COMMENTARY

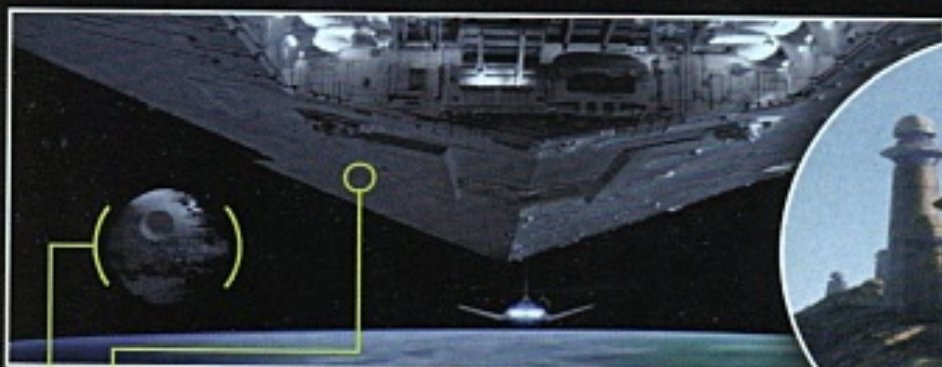
STAR WARS
RETURN OF THE JEDI

RETURN TO ENDOR

AFTER MORE THAN 25 YEARS,
RETURN OF THE JEDI STILL
HAS MANY SECRETS TO OFFER.
SO LET *INSIDER* TAKE YOU
BACK TO 1983, FOR A VISUAL
COMMENTARY ON THE
MOVIE THAT CONCLUDED THE
FIRST *STAR WARS* TRILOGY!

WORDS: DAN WALLACE

They say a picture is worth a thousand words... Well, every one of our iconic photos from *Return of the Jedi* contains a wealth of detailed information, both visually and as pointers to Expanded Universe tales and behind-the-scenes anecdotes. So, join us for a different take on *Return of the Jedi*, as we dissect some key images to see what secrets may be revealed.



The script's rough draft opens with a shot of Had Abbadon, Lucas' original name for the galactic capital; Endor is simply the "Green Moon," a nature-preserve satellite orbiting its urbanized primary.

The Star Destroyer *Avenger* releases Vader's shuttle—you might remember it as ill-fated Captain Needa's vessel from *The Empire Strikes Back*.

Though unfinished, the second Death Star measures 900 kilometers in diameter.



Jabba's iron citadel has been established in Expanded Universe sources as the former domain of devout B'omarr monks. In the *The Clone Wars* movie, Anakin Skywalker and Ahsoka Tano infiltrate a similar-looking B'omarr fortress on Teth to rescue Jabba's son Rotta.

Jabba's penchant for lounging while smoking a hookah calls to mind the caterpillar from Alice's *Adventures in Wonderland*.

Dengar is the bandaged Corellian bounty hunter introduced in *The Empire Strikes Back*. In the Expanded Universe, Dengar helps Boba Fett recuperate after escaping the Sarlacc and partners with him on a number of adventures.



A costuming error left every Imperial officer in the movie with the same uniform insignia regardless of rank, including Moff Jerjerrod.

Footage from this scene was reused for the Special Edition of *The Empire Strikes Back*, placing Jerjerrod aboard the Super Star Destroyer *Executor* when Darth Vader returns from Bespin.

To the left of the slab is Hermi Odle, a Baragwin weaponsmith who escapes the destruction of Jabba's sail barge in his Expanded Universe biography. To the right is an Amanin, his gruesome staff decorated with shrunken heads. In the comic *Star Wars Empire: To the Last Man*, a legion of Imperial troops is overwhelmed by a horde of angry natives on the Amanin homeworld.



In the rough draft, Bib Fortuna is described as the "High Beaser of Hoth." Based on his appearance in *The Phantom Menace*, Bib Fortuna has served Jabba the Hutt for more than 30 years.



In the script's second draft, Han remains in a deathlike state until (in a nod to *Sleeping Beauty*) Leia revives him with a kiss. Among the symptoms of his hibernation sickness are temporary blindness. A cut scene from *Jedi* indicates that Han was conscious throughout his carbon-freeze, an experience he describes as "a big, wide-awake nothing."



Director Richard Marquand provided the voice for sadistic supervisor droid EV-9D9, while, in the radio adaptation, the role was played by Yeardley Smith (also the voice of Lisa Simpson in *The Simpsons*). EV-9D9 is sometimes shortened to "Eve," which is also the name of the much more benign female robot in 2008's *WALL-E*.

Sy Snootles, a long-snouted Pa'lowick, received a digital makeover for the Special Edition that removed the boar-like tusks present on the original rod-puppeteered marionette. Glimpses of the original Snootles can be caught during wide shots.

Jabba's articulated puppet measured 18 feet from head to toe and required six operators, who controlled everything from the twitching tail to the movements of Jabba's catlike eyes.

Rystall Sant is an alien hybrid born to a human mother and a Theelin father; Lando Calrissian rescued her from slavery at the hands of Prince Xizor prior to her employment as a back-up singer.

Following a childhood rescue, Lyn Me became obsessed with Boba Fett and swore revenge on Luke Skywalker after his rescue plan seemingly resulted in the bounty hunter's death.

After Jabba's death, Greeata Jendowanian joined Rystall and lead singer Joh Yowza to form the band The Palpatones. She and Rystall are both present at the Galaxies Opera House in *Revenge of the Sith*.




The floating microphone is a modified remote, similar to the device Luke used to practice his lightsaber skills in *A New Hope*.

Leia is wearing the armor of the bounty hunter Boushh, an Ubesse who earned fame hunting fugitive Jedi who had escaped Order 66. He died just before *Return of the Jedi*, killed by the Black Sun criminal syndicate when he tried to extort money from them.

Jabba's fearsome rancer was an 18-inch puppet made of foam latex. Shot against a miniature set, its movements were played back in slow motion to create the illusion of a massive beast.

This unlucky Gamorrean is Jubruk, who squeals like a piglet when caught.





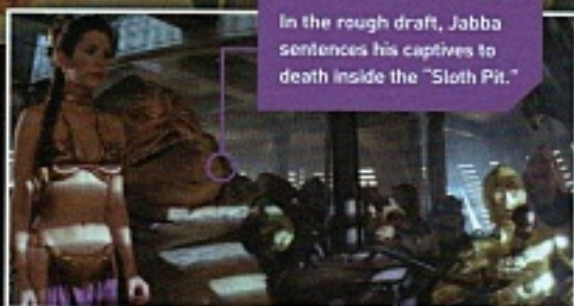
This snail-like creature is a Wol Cabasshite, an intelligent species that communicates via magnetic fields. This Wol Cabasshite is named Ghoel; other members of the species have included Jedi Master Omo Bouri.



One of the stuntmen broke his leg during this scene. He made a full recovery!



A single grain of sand clogged the hydraulic mechanism that operated the Sarlacc's tentacles, while more sand penetrated the magazines containing the film stock. As Anakin Skywalker puts it, "I don't like sand. It's coarse and rough and irritating and it gets everywhere."



In the rough draft, Jabba sentences his captives to death inside the "Sloth Pit."



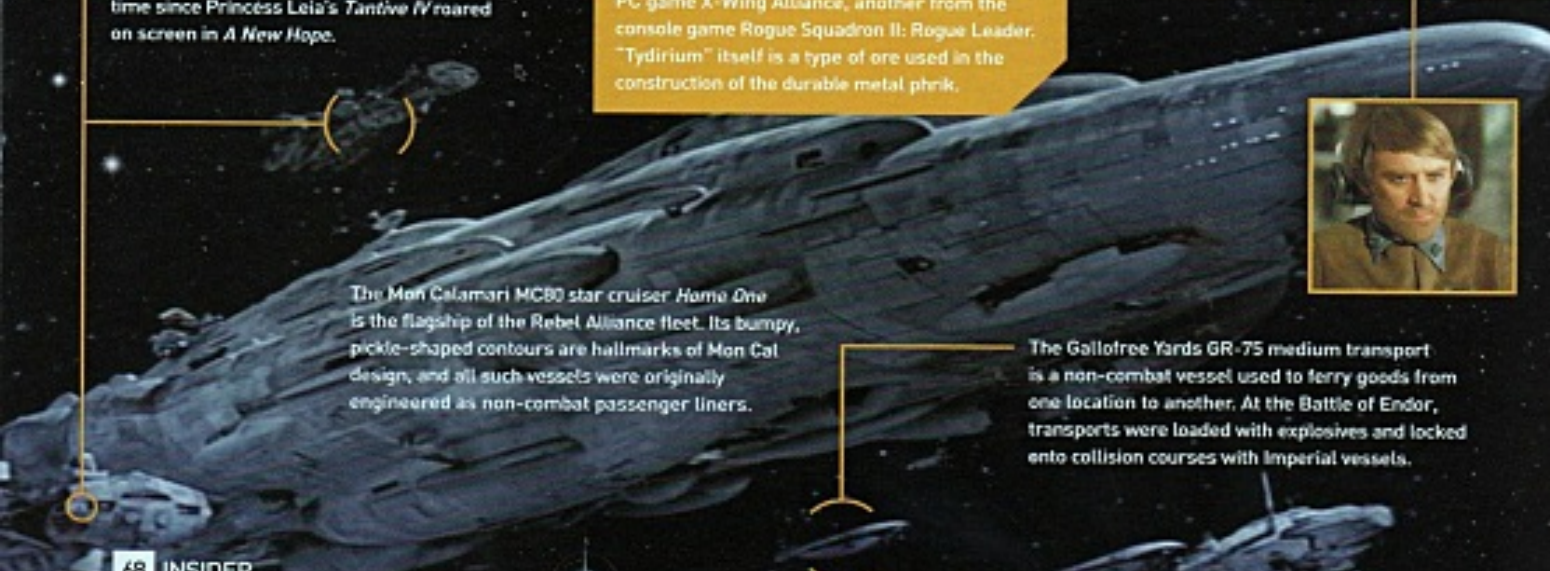
Dagobah's trees are quasi-animalistic creatures called gnarl trees, with root systems that are mobile, spider-like predators during their seedling stage.

In the novelization of *Return of the Jedi*, Obi-Wan says that he and Owen Lars are brothers, a statement since overturned by the prequels.



Corellian corvettes are compact, 150-meter long ships dominated by their engines and guns. Also known as blockade runners, they reappear in *Return of the Jedi* for the first time since Princess Leia's *Tantive IV* roared on screen in *A New Hope*.

"We have stolen a small Imperial shuttle," says General Madine, but the tale only gets more complicated from there. Two official tales of the *Tydirium's* capture exist: one from the PC game *X-Wing Alliance*, another from the console game *Rogue Squadron II: Rogue Leader*. "Tydirium" itself is a type of ore used in the construction of the durable metal phrik.



The Mon Calamari MC80 star cruiser *Home One* is the flagship of the Rebel Alliance fleet. Its bumpy, pickle-shaped contours are hallmarks of Mon Cal design, and all such vessels were originally engineered as non-combat passenger liners.



The Gallifree Yards GR-75 medium transport is a non-combat vessel used to ferry goods from one location to another. At the Battle of Endor, transports were loaded with explosives and locked onto collision courses with Imperial vessels.

The tower shaft leads directly into the Death Star's hypermatter reactor.



The Emperor's tower is located at the Death Star's north pole.

During a costume fitting, Harrison Ford commented that his character should wear a Western-style duster coat, an idea quickly made a reality. The Rebel jackets in this scene are simply white lab coats painted to match the forest background.



The Ewoks mistake C-3PO for "the Golden One," one of the many gods in the Ewok pantheon.



Before shooting this scene, crewmembers spotted a massive loose branch (dubbed a "widowmaker") precariously balanced 70 feet above the ground. Loggers had to be called in to remove it before actors were allowed on the location.



Leia remembers her birth mother as "beautiful but sad" in this scene, an accurate description of Padmé (but a precocious one, considering Leia's age at the time of Padmé's death). The novelization also has Leia recall "distorted visions of running... a beautiful woman... hiding in a trunk."



In the rough draft, medicine man Logray inspects Leia's eyes, ears, and teeth before accepting her as a member of the Ewok tribe.

The Ewoks wear headdresses largely to conceal the costume seams at the backs of their heads.



To achieve the effect of Paploo holding on for dear life, the crew stood the speeder bike on its rear and shot Ewok actor Kenny Baker as he dangled vertically from the handlebars.

Mostly used for reconnaissance, the Aratech 74-Z speeder bike can go as fast as 500 kilometers per hour.



Green Leader Arvel Crynyd is the pilot of the out-of-control A-wing that rams the bridge of the Super Star Destroyer *Executor*. The New Republic later named a captured Star Destroyer in his honor.



The original version of this confrontation took place in the Emperor's throne room on the capital of Had Abbaddon, far below the planet's surface in a cavern of lava and fire. Ralph McQuarrie made several illustrations of this hellish realm.



The first vessel destroyed by the Death Star's superlaser is the MC80 Mon Calamari star cruiser *Liberty*. A New Republic Majestic-class heavy cruiser used during the Black Fleet Crisis was named in honor of the lost vessel.



The *Chimaera*'s captain dies during the fighting; his junior officer, Gilad Pellaeon, takes command of the ship and escape. The *Chimaera* serves as Grand Admiral Thrawn's flagship during the "Thrawn trilogy" of novels.



The *Accuser* is captured and renamed *Emancipator*. It serves the New Republic until annihilated by one of the Emperor's World Devastator war machines.

The *Avenger*, also seen at the start of the film, acts as a communications ship during the fighting. It escapes intact and serves Imperial Military Executor Sedriss during the Battle of Balmorra.

The *Adjudicator* is captured by the Rebels during the fighting and renamed *Liberator*. It crashes on Coruscant during a battle six years later.

The Endor ground battle involved 130 Imperial troops (most of them local loggers), 40 Ewoks, 150 additional cast and crew, and cost more than \$100,000 each day. During filming, a tree accidentally caught fire owing to sparks from a special effects explosion.



Green Group's A-wings are relatively new additions to the Rebel fleet, able to go toe-to-toe with the Empire's TIE interceptors.



The unlucky Colonel Dyer is played by veteran *Star Wars* sound engineer Ben Burtt, who also played a Naboo dignitary in *The Phantom Menace*. When Dyer tumbles over the railing, Burtt voiced his cry in the manner of the famous "Wilhelm scream" sound effect.



Co-producer Robert Watts plays an AT-ST gunner. Director Richard Marquand plays the driver. The name of the AT-ST is Scout Walker Seven.


In the rough draft, Han attempts to yank the bunker doors open with a cable attached to his captured AT-ST. Instead, his efforts tear the scout walker in half.



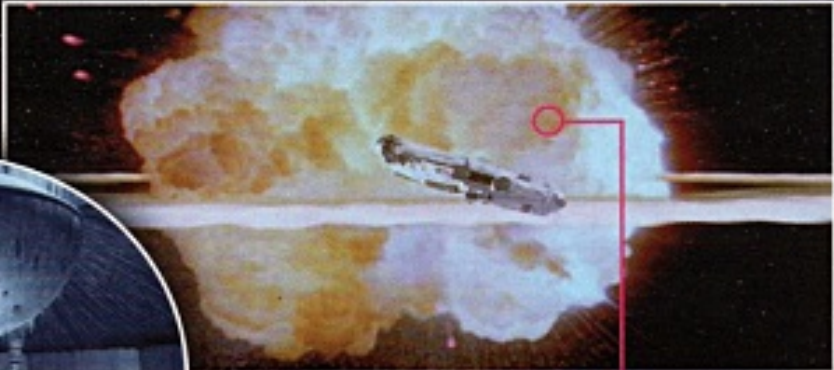
This charge is a MerrSonn Munitions 7-PrG proton grenade, containing a highly volatile proton core.




In the novelization, Han likens breaking into the bunker to an adventure in which he and Chewbacca raided the spice vaults of Gargon.




The radiating shafts that surround the Death Star's reactor core were actually 1,500 fishing rods.



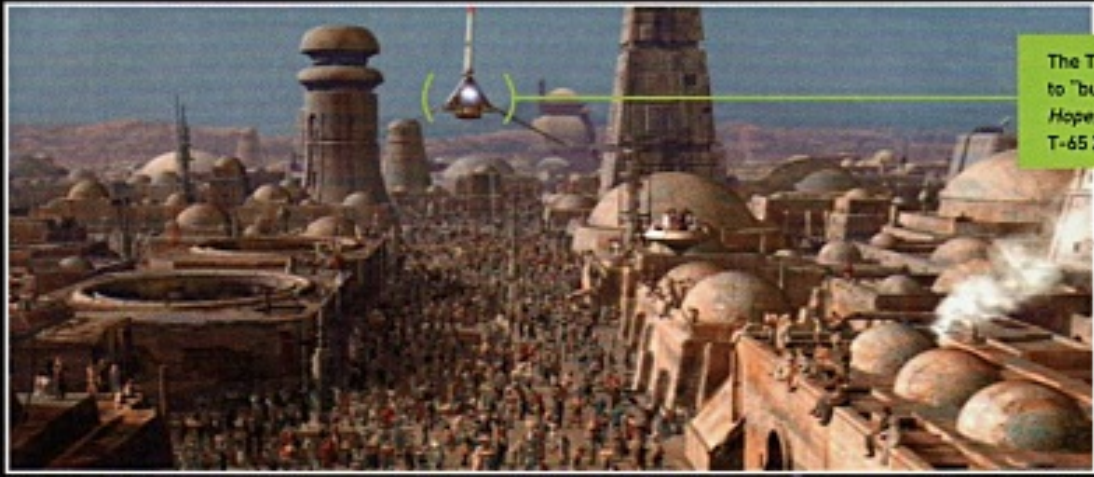
Despite rumors to the contrary, Lando and the *Millennium Falcon* survived the Death Star explosion in all versions of the Jedi script.



Vader's memorial was a last-minute addition. The Jedi funeral pyre is revisited in *The Phantom Menace* after the death of Qui-Gon Jinn. Assuming that Anakin Skywalker disappeared into the Force upon his death, Luke is merely burning Vader's armor.

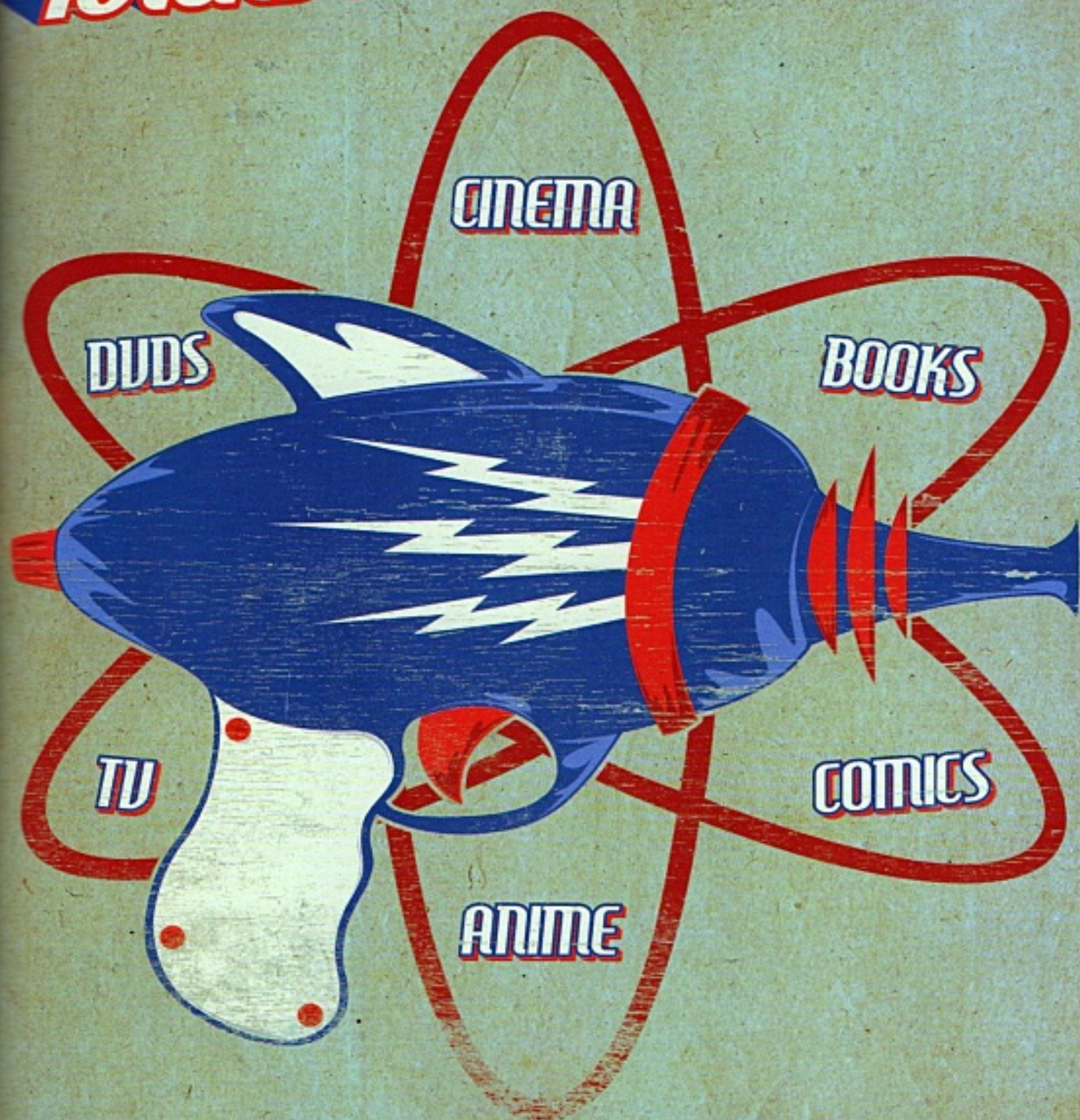


The T-16 Skyhopper is the vehicle Luke flew to "bulls-eye womprats" as stated in *A New Hope*. Its controls are similar to those of the T-65 X-wing starfighter.



Although Luke plays with a T-16 model during *A New Hope*'s garage scene, the *Return of the Jedi* Special Edition marks the only time a Skyhopper is seen in flight.

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FEATURES AND REVIEWS AT TOTALSCIFIONLINE.COM





SET PIECE



WORDS: CHRIS TREVAS

IMPERIAL TIE FIGHTER

DEATH STAR DEFENDER

When attacking Rebel forces managed to evade the Death Star's surface defenses,

Imperial TIE fighters were scrambled to thwart the assault. These agile craft are difficult to shake in a dogfight. Their streamlined design is built for speed and maneuverability at the expense of shields and hyperdrive. They were deployed in swarms on screen and several miniature models were made, but the only full-size TIE fighter ever built was a partial set for *Star Wars: A New Hope*.

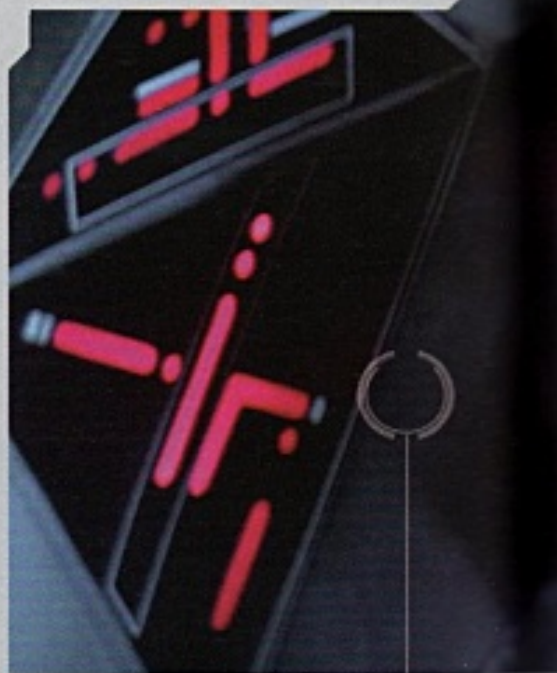
On Stage 3 at Elstree Studios, a spherical cockpit interior was constructed so that it could be split into two pieces. The main front window frame was kept separate, to facilitate shooting the pilot's perspective and over-the-shoulder views. The rear half was used for scenes facing the pilots. The octagonal front window was rotated a few degrees compared to the ship miniatures, to allow a clear line of sight for the pilot without a strut dead center at the noon position.

Until the completion of studio filming, it had been planned that Darth Vader would fly a standard TIE fighter, no different than the rest of the Imperials. However a late decision was made that he should have his own unique ship. This way, the audience would easily be able to keep track of which ship was Vader's while he was flying in formation with other TIEs. The change was made so late, though, that a distinct cockpit set was never made—so there is one continuity error between the cockpit interior and the model ship. The

cockpit set has a hexagonal rear window while the back of Vader's TIE is windowless, because of the longer fuselage.

Miniature TIE fighters were built at 1/16 scale with many details taken from plastic model kits such as tanks and planes. A master model was cast to create multiple copies, and wing panel parts were cut from acrylic sheets. Special versions were cast in foam to be used for pyrotechnic explosions. These were pre-scored with a knife from the inside so that effects technicians could plan how the models would break apart. The insides were lined with flash powder and various flammable chemical combinations were tried out. However, most of the model explosion footage had to be discarded, because the ships broke up too quickly and were unrealistic in scale. In the end, filming much larger explosions and matting them in over footage of the models was the preferred technique to achieve a more convincing effect. The only TIE to escape destruction during the Death Star battle is Darth Vader's personal ship. A special battle-damaged wing was built for the collision with his wingman that sends him hurtling into space.

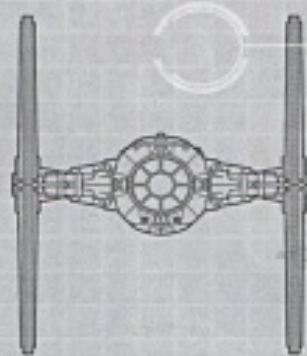
Although several new TIE fighter miniatures were built for the last two films of the original trilogy, including the TIE bomber featuring the bent wing design of Vader's TIE, *A New Hope* was the only time TIE fighter cockpit interiors were ever filmed. *Return of the Jedi* used archival footage combined with new background effects to show the pilots of the sleek TIE Interceptors. ☺



PYROTECHNICS

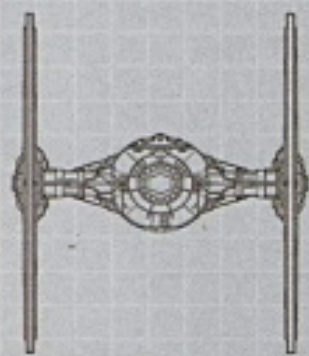
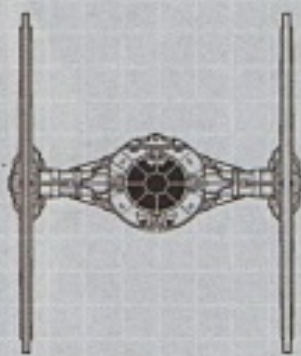
Throughout the original trilogy, several Rebel pilots are shown in the cockpit as their ships are destroyed. Interior scenes like these were also filmed with TIE pilots, complete with pyrotechnic effects, but they all ended up on the cutting room floor.





ART

A simple concept model by Colin Cantwell established the basic design and proportions of the TIE fighter's ball cockpit and hexagonal wings. The art department further defined the structural detail of the TIE through several sketches before building the finished models.



PILOT'S HELMET

The TIE fighter pilot helmet was born by merging the faceplate of a stormtrooper helmet with a Rebel pilot helmet. Unique ear details and a wide Mohawk crest were also added.

SOUND DESIGN

Sound designer Ben Burtt created the distinct scream of the ship's twin ion engines by combining the sound of cars on a rain-slicked highway with the trumpeting cry of an elephant.

INTERIOR

The TIE fighter interior is more streamlined than the inside of a Rebel fighter. Simple triangular panels line the walls with bold, glowing red graphics.

VIEW

The view out the front window of the full-size TIE fighter cockpit is less obstructed than on the miniature ship. In the window of the scale model, a large center console blocks the lower half.

IMPERIAL LOGO

Round stickers showing the Imperial symbol were applied to the helmets in sections, to conform to the curved surface without warping. The helmet in this picture has one of its sticker sections missing.

VADER'S TIE FIGHTER

Luckily, Darth Vader's advanced TIE fighter was capable of traversing the depths of space—unlike the standard short-range model. After tumbling away from the Death Star, he could use the ship's hyperdrive to get back.



WORDS: DANIEL WALLACE

May 19, 1999

THE PHANTOM MENACE OPENS!

THE
BIG
EVENT

The long awaited new Star Wars film created a media storm in this year. Fans began to camp out at theaters months before the release date, while rumors abounded about who would appear in the movie. Did you know that the late Charlton Heston was to play Yoda? That Carol Channing would appear and sing a song by Stephen Sondheim? Or that Alec Guinness would feature, thanks to CGI, as Obi-Wan Kenobi?! That much anticipated mid-May day (or July if you were in the U.K.) couldn't come soon enough!



FIRST CELEBRATION

April 30-May 2, Denver, Colorado

The first Star Wars Celebration took place in 1999, and it has spawned three more U.S. events (two in Indianapolis, one in Los Angeles), as well as international off-shoots in London and Tokyo. With in excess of 65,000 fans attending during 2007's anniversary year, the Celebrations have been a great success, even if all anyone can remember about the 1999 event is the torrential rain and muddy conditions!

REAL LIFE 1999

WORLD NEWS

MARCH 24

War erupts in Kosovo as the Yugoslavian president, Slobodan Milosevic clamps down on the province. NATO launches air strikes against Belgrade for 78 consecutive days.

MAY 12

Russian President Boris Yeltsin survives a series of impeachment hearings and takes military action against Islamic separatists in Dagestan and Chechnya.

JUNE 16

Nelson Mandela, the first black president of South Africa, steps down, and Thabo Mbeki takes over.

AUGUST 17

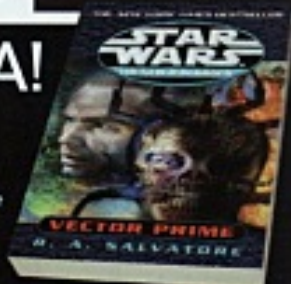
In Turkey, a magnitude 7.4 earthquake kills more than 15,000 and leaves 600,000 homeless.

DEATH OF CHEWBACCA!

THE NEW JEDI ORDER: VECTOR PRIME OCTOBER 7, 1999

The first book in a new and promising story arc, The New Jedi Order: Vector Prime was published in October 1999 by Del Rey/LucasBooks. The action takes place 21 years after the Battle of Endor. Han and Leia have married and have teenage children who are Jedi. Luke, too, has married, and peace and prosperity have prevailed for a generation. But now the New Republic is threatened by a danger from which no one is safe, not even Jedi Knights. The New Jedi Order: Vector Prime was penned by R.A. Salvatore, the New York Times bestselling author known for his vivid battle scenes,

well-developed characters and compelling adventure stories. However, Vector Prime was extremely controversial among Star Wars fans as it featured the death of Chewbacca, making the Wookiee the first major character from the original trilogy to be permanently killed off in the Expanded Universe novels.



A LONG TIME AGO.... 1999

MEDIA: TIME MAGAZINE COVERS EPISODE I

The April 18, 1999 edition of Time Magazine featured a story on *Star Wars*: Episode I *The Phantom Menace*, including a conversation between George Lucas and Bill Moyers about the mythos of *Star Wars*.

The cover story quoted Liam Neeson on the secrecy surrounding the making of the movie. "It had to be a leap of faith," said Neeson. "I couldn't get a script. Forget Woody Allen; this was like trying to get into Fort Knox. I finally got to read the whole script in George's office with Darth Vader standing outside the door. Seriously."

Rolling Stone, meanwhile, opted for a Jar Jar Binks cover! What were they thinking?



MONTH BY MONTH

JANUARY: *The Phantom Menace* is predicted to dominate the Summer film season. Variety said: "More than two decades and nearly \$4 billion in box office and merchandising receipts later, the anticipation for the May opening is building to huge proportions. [There are] up to 900 web sites dedicated to various aspects of *Star Wars*; people are lining up just to see the trailer and PR professionals are being forced to practice a kind of anti-hype."

FEBRUARY: 360-degree images of Anakin Skywalker's childhood home appear on *starwars.com*, allowing fans to move around 'within' the virtual space.



MARCH: An online chat with Rick McCallum sees the *Star Wars* producer explain that *The Phantom Menace* is the genuine title of the film and not a decoy. He also explained why George Lucas had decided the time was right for

the *Star Wars* prequels. "The turning point for George was when he was supervising the postproduction on *Jurassic Park*. George saw the handheld shot of Jeff Goldblum being chased by the T-Rex in the Jeep. You couldn't achieve that before. He finally felt that everything was coming together."

APRIL: Variety reveals that fans are preparing to fly from all over the world to see Episode I in the U.S. on opening day. "Tour company Sports Mondial, which usually brings fans to sporting events, is offering a New York air-hotel package for the prequel's May 19 opening. Howard Gough of London's STA travel agency said, 'We've had people coming in specifying that going to see *Star Wars* is the reason they're booking.'"

MAY: A small, little heralded movie has a very quiet opening.



JUNE: In a record-breaking 13 days, *The Phantom Menace* grosses more than \$200 million by June 1, with predictions suggesting a \$400 domestic U.S. box office tally by the end of the film's run.

JULY: The box office bonanza continues as *The Phantom Menace* opens around the world, topping \$150 million in non-U.S. takings.

AUGUST: *Star Wars Insider* #45 is released, chronicling 1999's Summer of *Star Wars* with extensive Episode I coverage, including comments from George Lucas, Liam Neeson, Natalie Portman, Samuel L. Jackson, and, of course, the fans. There's a special focus on fan favorite(!) Jar Jar Binks and how Ahmed Best and ILM created the digital character.

SEPTEMBER: *The Phantom Menace* opens for the fourth time in Switzerland, this time in Italian, one of the country's four national languages!

OCTOBER: Inspired by the character of Queen Amidala

ENTERTAINMENT 1999

MARCH 7

Stanley Kubrick, the iconoclastic director of such legendary films as *2001: A Space Odyssey*, *Dr. Strangelove*, and *A Clockwork Orange*, dies at his home outside London. He was 70.

MARCH 8

About 48.5 million people tune in to Monica Lewinsky's first televised interview with Barbara Walters on 20/20.

MARCH 21

Shakespeare in Love wins Best Picture at the 72nd Academy Awards with Steven Spielberg named Best Director for *Saving Private Ryan*.

JULY 14

The Blair Witch Project becomes the most profitable film of all time, grossing more than \$125 million. The film cost just \$30,000 to make.



in the new chapter of the *Star Wars* saga, celebrated French

fashion designer Yves Saint-Laurent launches One Love, a range of cosmetics with unique color harmonies for the new millennium. They were certainly unique *Star Wars* collectibles!

NOVEMBER: It's the first anniversary of fans' first sight of any moving clips from *Star Wars*: Episode I, *The Phantom Menace*, as the very first teaser trailer debuted on November 19, 1998.

DECEMBER: Lucasfilm, Lucas Learning and Lucas Digital issue seasonal greetings to fans and colleagues with three holiday cards (the last one bravely featuring Jar Jar Binks).



THE KILLING MACHINE

CHARACTER BUILDING



AS ANIMATION DIRECTOR ON *STAR WARS: EPISODE I THE PHANTOM MENACE*, ROB COLEMAN WAS RESPONSIBLE FOR THE WEIRD AND WONDERFUL CREATURES THAT POPULATED THE MOVIE. IT WAS A CHALLENGE THAT PROVED NEARLY IMPOSSIBLE.

WORDS: JONATHAN WILKINS

Star Wars Insider: When you joined Industrial Light & Magic in 1993, were you hoping to work on the new *Star Wars* trilogy?

Rob Coleman: Actually, no. Even though we'd heard that George Lucas was talking about another trilogy back when the first one came out, a new movie was not on my mind when I joined ILM. Around 1996, he came by for an assembly in the main theater, and he shared with us that he was going to start writing the second trilogy. I remember sitting at the back of the theater thinking, "Whoah! That's pretty cool!" But I didn't decide then that I wanted to go for that job. When *Men In Black* came out in 1997, I heard through Jim Morris [head of ILM at that time] that George really liked my work on that. I found out that they wanted me to fly over to London because they were in pre-production at Leavesden, and they were considering me to be the animation director on the new *Star Wars* movie.

Was it a daunting project to be involved in?

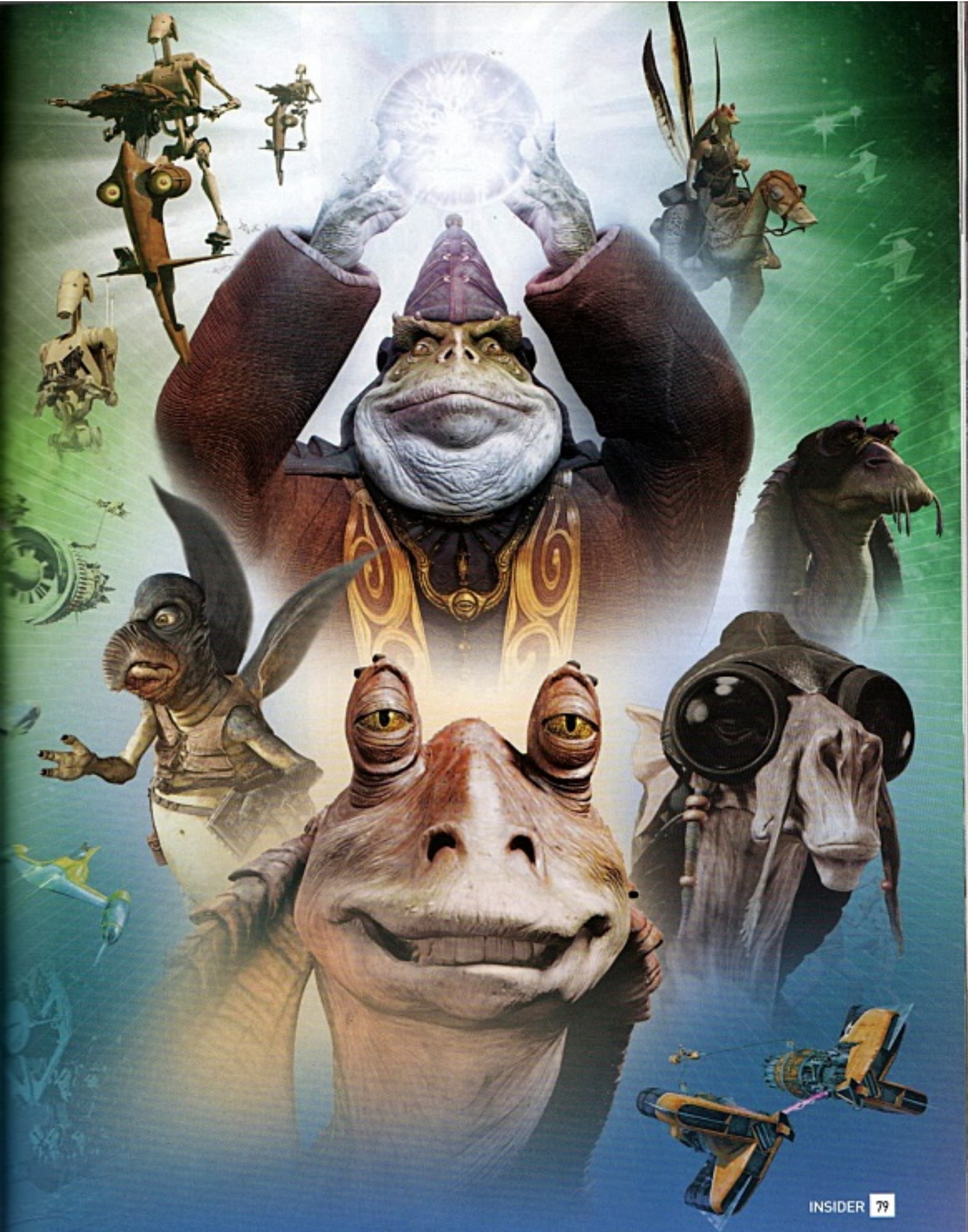
Yeah—I was asked to spend 10 days with George. It was a 10-day interview! Even though I was working for his company, I had to demonstrate to him and Rick [McCallum] that I was the right person for the job. That involved speaking when I was spoken to, giving articulate answers to questions, and showing that I had a personality that matched George's. I ended up ticking all those boxes. I found it very easy to be with George. I was terrified more about the job than of him, because it had dawned on me that I remembered what it was like to be 19 and wanting to see another *Star Wars* movie.

I recall coming back after I'd been told that I had the job—and that's when the insomnia started! I was thinking about everyone on the planet who's been waiting for a *Star Wars* movie, and now I'm the animation director! I remember for a couple of months

not really sleeping very well, and it was way worse than butterflies in the stomach—it was full-on panic! I got to a point where I actually went to George and told him about the pressure of the world waiting for this movie. He said, "What are you talking about? You have one person to make happy—me! If you make me happy, it's on my shoulders." He added, "I'm happy. Everything you're doing is great, so just calm down." I went home and slept like a baby!

So what does an animation director actually do?

The animation director is responsible for supervising all the digital characters in the film. I represented a team of actors that were bringing the digital characters—like Jar Jar, Watto, and Sebulba—to life. George would present a scene to me, for example Watto's junkyard—which was the first sequence we did for the film—and he would talk



me through what he wanted. He had filmed the rehearsal of Andy Secombe [the voice of Watto], so I could see his facial expressions and body motion. He turned the scene over to me and then it was my responsibility to pull one cohesive performance out of a team of five or 10 animators who were working on the character of Watto. It was also my responsibility to present that to George as a work in progress, moving towards a final version and its inclusion in the film.

Can you recall your initial thoughts on seeing the script—did it seem achievable at that time?

Not at all! Once we came back from the shoot, we then went into production at ILM. Chrissie England, who was producing for us, would have Wednesday lunchtime supervisors meetings with myself, Dennis Muren, John Knoll, and John Squires. There was a single line on the discussion: "Can we get the movie done?" For six months the answer was "No." Any way we looked at it, either mathematically, from a staffing point of view, or from a rendering and computing point of view, there was no way we were going to be able to get the movie done, so there was an undercurrent of panic. This movie was 10 times bigger than the previous biggest film we had done, which was *Men In Black*, and which had 200 [effects] shots. This thing had 2,000 shots! It was an enormous jump up for us from a logistics

point of view, so when we saw the script we spent months breaking it down into its component parts—what are the assets, what are the environments, what are the technical challenges, and how are we going to do certain scenes? John Knoll would break the scenes down and say "We're going to do these as miniatures, and these are going to be computer graphics." Dennis Muren, who was working on the Gungan battle, did the Naboo scenes out on the plains and Scott Squires did the city scenes. So each supervisor had his own concerns. I was running between the three units, because George and Rick wanted to ensure that the performances were consistent across all three groups.

Did you get a sense of the work becoming easier as you found your way?

It was an uphill battle for the entire show, because we were breaking every software tool and hardware restriction we had at ILM. We were challenging the facility and the people in it to the absolute max and beyond. You watch people running marathons, and they cross the line and fall over—that's what it felt like to do *The Phantom Menace*! On *Attack of the Clones* I ran across the finish line and I still had air in my lungs, and on *Revenge of the Sith* I didn't break a sweat! That's because we developed a greater understanding of what George wanted, and the technology was much more robust.

That's the real strength of ILM. You are surrounded by true geniuses and everyone is pulling together; that's how we were able to do it.

Are there things you did on *Revenge of the Sith* that you couldn't have achieved on *The Phantom Menace*?

Oh yes, tons. For example, there was an early discussion on whether Yoda was going to be digital in *The Phantom Menace*. I was willing to take it on, but I was really concerned at the acting ability of my animators and whether the simulator could do the cloth rendering. I was very happy on each film with what we achieved at that moment in time. We were maxing out everything, and there was nothing more we could've put in there in terms of fidelity or subtly in the facial performances.

A lot of fans would like to see the digital Yoda in *The Phantom Menace*.

George certainly goes back to his films and tinkers with them, so it's a possibility. Maybe one day!

Jar Jar was certainly a ground-breaking achievement in cinema history...

George always said that he was for the younger fans, and he nailed it. I was given





the responsibility of bringing the character to life and when Jar Jar got panned, I took it hard. I flew back from the New York premiere with George and he asked how I was feeling. I said, "Everybody hates Jar Jar." He replied, "Not everybody hates Jar Jar; the kids love Jar Jar, and you'll see that. The other thing is that they're responding to him like he's a real character on screen. They're having a visceral reaction to him the same way that people responded to Chris Tucker's character in *The Fifth Element*. You should be happy that your work is being seen as an actor. You got over a high bar that no one's giving you any credit for right now, and [your achievement is] significant."

What challenges were involved in making the character work?

The initial thought was that it was going to be Ahmed Best's body with a digital head on top. Ahmed had a full suit from the neck down, and then he wore a Jar Jar head on top of his head, so the live actors had the correct eyeline. He performed everything for us, so the costume ended up being a fantastic lighting reference for John Knoll's team. Adding the head proved to be harder than doing a full digital character. So one of the first assignments I had when I went over for those 10 days



with George at Leavesden was to do a side-by-side presentation of Ahmed in the suit with the digital head tacked on, and a fully animated Jar Jar.

I very carefully tracked the amount of time that it took to match the head onto the body, and found that we were able to do even broader actions in the fully animated one. It was completely integrated, because it was all digital. George noticed that right away. We still kept Ahmed in the suit for lighting reference, but he was fully animated for all the shots.

Was there a lot to do on set for ILM?

There was actually a mini-crew on set. John Knoll [visual effects supervisor at ILM] was there every day, because on a *Star Wars* film, every shot has some element of visual effects, whether it's a background that's going to be composited in because we're shooting over bluescreen, or because there are digital characters in the shot. I went on set myself for six weeks.

There's also what we call the match-move team that works with the first unit. They do measurements on every camera set-up. We want to know where the camera was; we want to know what lens was being used; we want to know the distance between the characters and places on the set; because later at ILM—and it could be a year later—we may need to extend the set or alter it because of George's desire to make changes from when we first shot it.

The match-move team also measures lights, and the position of the lights. We have a sphere that is matte gray on one side and silver on the other. If we shoot the gray side it shows you where the key light and the fill light are coming from, and if you swing the ball around, it reflects the entire set into the ball. You can unwrap the set out of the silver ball, and then triangulate where all the lights and cameras are. They got notebooks filled with measurements and positions, and they worked with continuity, so they knew which shots George favored.



How did the actors deal with so many virtual elements and effects set-ups?

Liam Neeson was very interested in how they were going to move, and what they were going to look like. He was very tuned-in to what the imaginary was going to be.

Natalie Portman came up to me at the New York premiere and said, "I know I was there, but I had no idea that it was going to look like it looked!" She was swept along by the whole process.

They were very cooperative, but I think they thought it was a little crazy, too! Ewan McGregor just shook his head, because I'd go up with my laptop to show him what the scene was going to look like, and he'd say, "Yep, alright. Just tell me where I'm looking, who's coming at me, and what do they look like?"

How did the battle droids' distinctive animation style come about?

It came about by mistake. We had some motion, and we put it on a battle droid model, but it hadn't tracked properly and the butt ended up sticking out more than we would have liked. George saw it and liked it. It made them look more goofy. To George, the battle droids were very much

a work in progress in terms of evolving from a battle droid to the super battle droids we see in the later movies. He told us, "These things are just being cranked out; they're not very smart." Their heads are always moving around and they don't quite know what's going on.

Did Watto present a different challenge?

Well he did, just because of his design—he's got that huge belly! I remember some people at ILM saying because of his wing ratio he'd never fly. I happened to be watching one of the science and nature channels and there was a documentary on bumblebees and a scientist said, "Actually the wing to body ratio is quite confusing, because technically they shouldn't be able to fly." I went back in and said, "The bumble bee has wings that are too small, so Watto's got wings that are too small. And by the way, his belly's filled with helium!"

How did you come up with Sebulba's unusual walking style?

That came from the lead animator for the character, Miguel Fuertez. He had seen a 1932 film called *Freaks*. In that movie there's a man with no legs, Johnny Eck, and he walks on his hands. He was the true inspiration for Sebulba's walk. Miguel and another animator, Patrick Bueno, pretty much handled everything for Sebulba. I loved how he played with his whiskers, when they were standing beside the Podracer. The great thing about being an animation director is that you can present

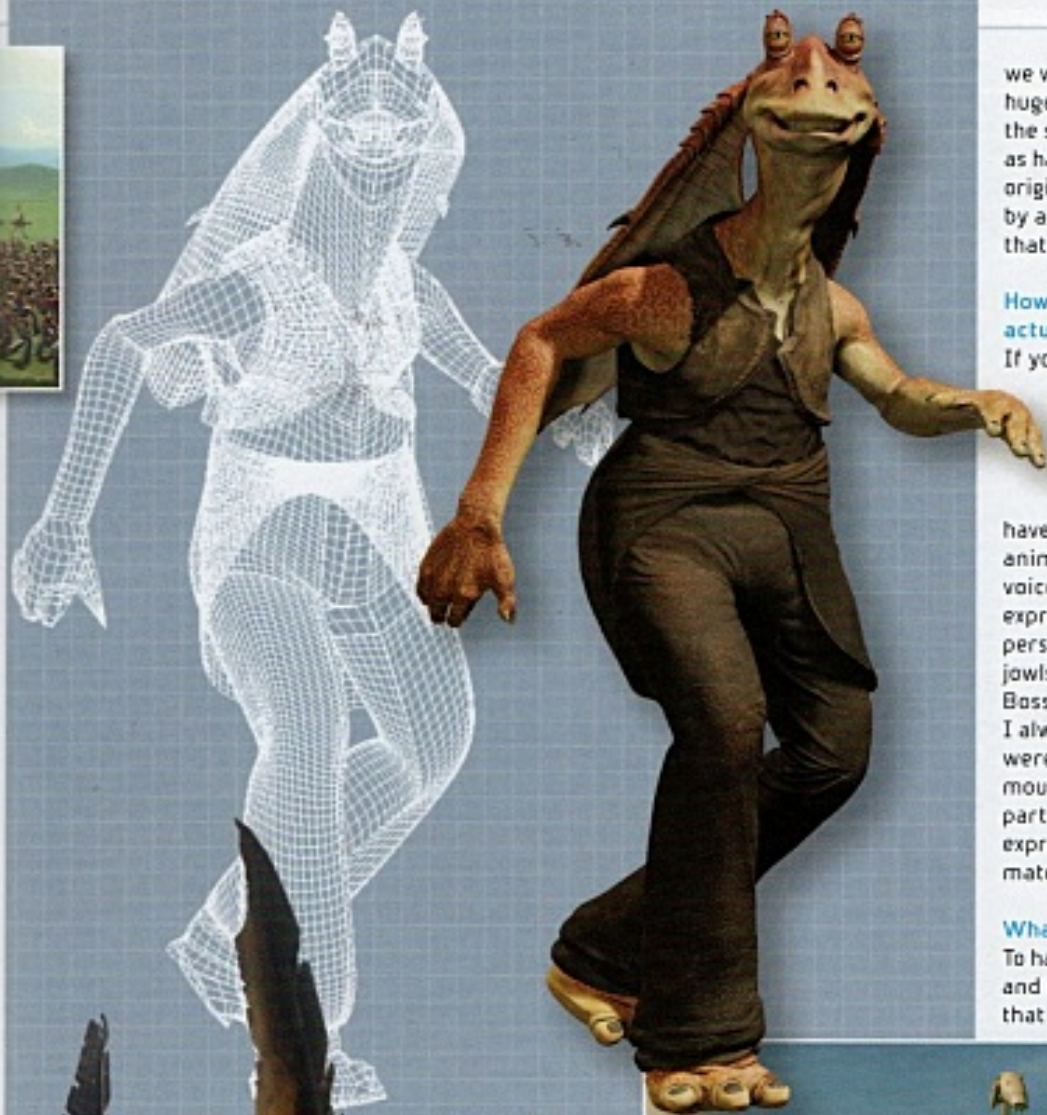


the scenes to the animators and they will improvise. It came out just like a real actor would take on the character: Where's the character in the story? Where is he going? Where has he been? What's his attitude? What does he think about this boy? He ended up being like [cartoon archvillain] Snidely Whiplash!

Is there anything in the movie that you really wanted to do that couldn't be done at the time?

We pretty well achieved everything that George asked us to do. There was one sentence in the script that took six months to deal with. And that sentence was something like: "The Gungan army marches out to battle." Prior to that, ILM didn't have a way to handle that many characters on the screen at the same time. When I went to the premiere my wife had to get up and go to the bathroom and missed that scene! When she came back she asked, "Did I miss anything?" I said, "Yeah, six months of my life!" I remember being really worried that





we would never be able to deliver those huge, epic shots of the Gungans, because the software team, although it was working as hard as it could, took a lot longer than originally projected. The months were going by and we were only just able to achieve that shot!

How important is it to incorporate the actual actor into the character design?

If you look at some of the great Disney films, the characters look like the voice actors. For example, Terry-Thomas playing King John in *Robin Hood*, or George Sanders doing the voice of Shere Khan in *The Jungle Book*, have a resemblance to the actors. As an animator, if your character looks like the voice actor, you are able to grab facial expressions that are particular to that person. For example, Brian Blessed's large jowls when he shakes his face around as Boss Nass were added to our animation. I always had George film the actors, so we were able to actually look at Brian's mouth and his jowls. They are a significant part of his personality and his facial expressions. You can ask the animator to match it.

What is your proudest achievement?

To have led an incredible group of animators and to have produced high quality work that I am very proud of. 🐸





SET PIECE

WORDS: CHRIS TREVAS



WATTO'S SHOP

BITS OF THIS AND BITS OF THAT

Walking through Watto's shop, sentient beings might find whatever they need to build or repair any piece of hardware in the galaxy. A human on Earth might have thought the exact same thing when walking through the set at Leavesden Studios in England. Set decorator Peter Walpole and his team dressed the space with a wide variety of real-world elements they uncovered at scrapyards, airfields, and a medical equipment warehouse. According to Walpole, the design philosophy was, "It should be cheap, but it should be creative. It's being able to see something and re-adapt it so it's not recognizable, but using its best facility to make it into something completely different." One example of recombined parts was a prop labeled "Watto's ionizer" that started out as an engine transmission casing. By stacking parts on top, such as a chrome shifter peg from a motor-cycle, several gaskets, computer fan housings, ball bearings, and topping it off with an aerial cone from a fighter plane it became a hi-tech piece of Tatooine equipment.

The proprietor of this unique shop is a small, pot-bellied Toydarian named Watto. He flutters about on tiny wings, perhaps resting in the rafters in his downtime or flitting up to the top shelves to place his newest stock items. Watto was completely computer-generated by the artists at Industrial Light & Magic during post-production. On set, a simple foam-core cutout sometimes represented the grizzled shopkeep. This life-sized drawing served as size reference for the visual effects to come.

Andy Secombe, the voice of Watto, was on set to rehearse the scenes with the other actors.

Secombe recited his lines off camera for the final takes, in order to leave a clean slate for his flying CG alter ego to be added in. Though he stayed firmly on the ground, elements of Secombe's performance were translated to the animated character. "He created little nuances with his hands, his face, his head, and his eyes—all of which I had the animators recreate," says animation director Rob Coleman.

At first, matching Watto's lips to Secombe's vocal performance was a problem for ILM. His big walrus-like tusks and hanging snout obstructed too much of his mouth, making it difficult for the animators to lip-sync the dialogue. So a compromise was struck between the animators and the character designers by scaling his teeth down slightly and chipping off his left tusk. This way Watto could talk out of the side of his mouth, which actually emphasized his shady nature.

Another challenge for the animators was making Watto's ability to fly look believable. The tiny wings seem underpowered to lift a creature of his size, and so George Lucas' advice was to not think of Watto as a terrestrial being—but to imagine that his belly was full of helium, or some other exotic lighter-than-air gas to help keep him afloat. The flapping noise of his wings came from a recording of an umbrella opening and closing. Sound designer Ben Burtt looped the sound on a synthesizer—altering the speed and pitch as the junk dealer flutters about.



WATTO

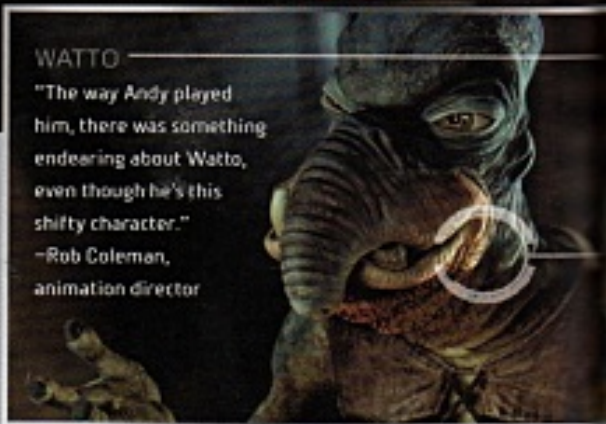
Initially Watto was going to have an Asian-inspired conical hat to shield his eyes from the harsh Tatooine suns. Andy Secombe was even given such a hat to wear on set. The hat idea later returned for Watto's appearance in *Attack of the Clones*.

ANAKIN

Anakin's fate was altered forever the day this tall "outlander" walked into Watto's shop. Qui-Gon Jinn believes that their meeting was the will of the Force.

WATTO

"The way Andy played him, there was something endearing about Watto, even though he's this shift character."
—Rob Coleman, animation director





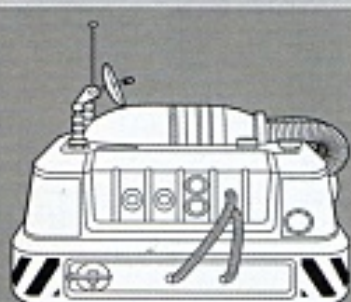
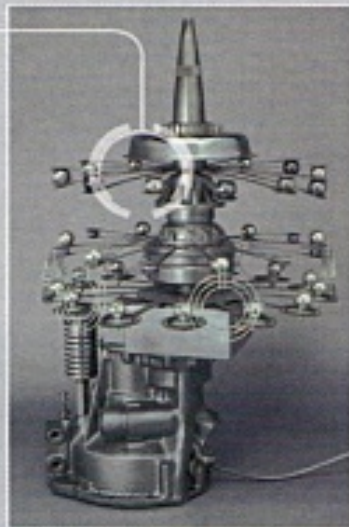
IONIZER

"Watto's Ionizer" was a combination of many found parts held together with lots of very strong glue. The upper spokes spin around freely, providing an interactive element if needed for a scene.



ART

Qui-Gon's holoprojector was actually a mechanically operational prop, though we don't see it on film. It didn't project images, but if you pulled out the three outside prongs and turned them 90-degrees downwards, three points would rise out of the center.



DROIDS

These yellow, box-shaped droids were made from plastic Rubbermaid storage containers turned upside down and dressed with miscellaneous bits. One of them even has a spare holoprojector from an R2 unit. The "scrubber droids" can also be seen cleaning the floors of the Naboo Palace hangar.

PROPS

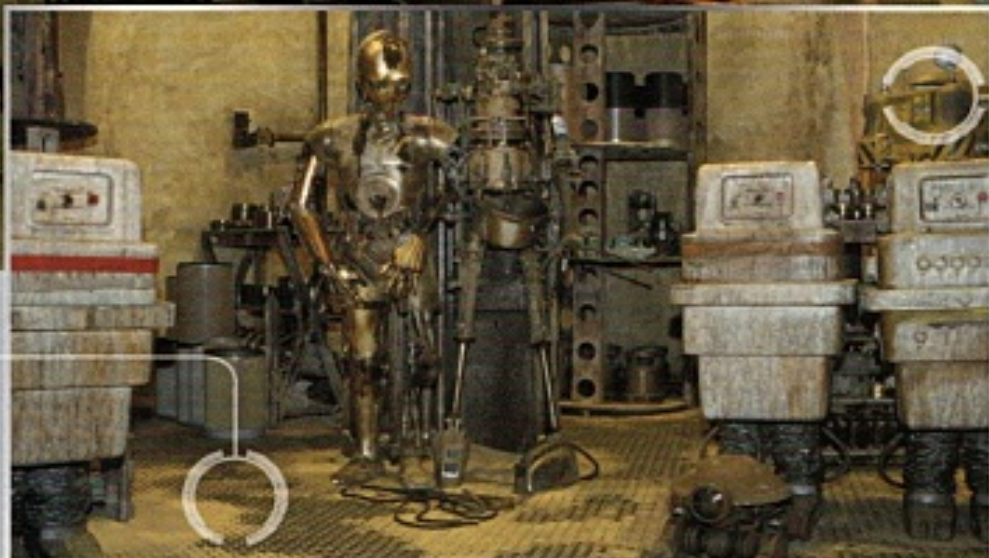
These units lying about the counter were hard drives from an old mainframe computer.

TEMPERATURE

Though far from the deserts of Tunisia, temperatures on this set reached nearly 105 degrees Fahrenheit. The large industrial air conditioner within the stage was too noisy to have on during filming, and there was little time between camera setups to turn it on.

FLOORS

The floors were covered with interlocking rubber mats. Commonly used in industrial applications, the pattern of holes allows for drainage. Here, the material provides traction amid the loose sand.



THE
BIG
EVENT

May 16, 2002

ATTACK OF THE
CLONES PREMIERES!

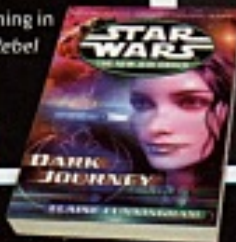
Though it carried the label "Episode II", *Attack of the Clones* felt like a completely new kind of *Star Wars* film. Set 10 years after *The Phantom Menace*, it introduced Hayden Christensen as the fully-grown Anakin Skywalker, offered the first look at the long-rumored Clone Wars, and proved that Yoda wasn't limited to a puppeteer's movements—and was surprisingly spry for a nearly 900-year-old. It was also the first movie to be entirely shot in high-definition digital instead of film. George Lucas, who had long pushed for digital moviemaking, hoped Episode II's release would persuade theaters to convert to digital projection systems. When the film opened on May 16, audiences praised the crisp visuals on display during the dusty desert battle on Geonosis and in the facial expressions of the all-CG Yoda, and welcomed new *Star Wars* stars such as Temuera Morrison as Jango Fett and veteran actor Christopher Lee as Count Dooku.

Some critics took shots at what they considered flat dialogue, and *Attack of the Clones* faced stiff competition from challengers (*Spider-Man*, *Harry Potter and the Chamber of Secrets*, and *The Lord of the Rings: The Two Towers* all out-grossed it at the U.S. box office), but the movie contained some unforgettable sequences and nicely set the stage for Anakin's downfall in Episode III.



THE NEW JEDI ORDER ROLLS ON

Star Wars publishing kicked off a five-year experiment in 1999 with an interlocking series of books depicting a galactic invasion by the fanatical Yuuzhan Vong. In the New Jedi Order saga, no character was safe—by the start of 2002, both Chewbacca and Han and Leia's son Anakin, had fallen in battle. Beginning in January, five New Jedi Order novels—*Dark Journey*, *Enemy Lines: Rebel Dream*, *Enemy Lines: Rebel Stand*, *Traitor*, and *Destiny's Way*—continued the story in a slightly more hopeful direction as the heroes began to turn the tide against the alien onslaught.

REAL LIFE
2002

WORLD NEWS

FEBRUARY 8

The 2002 Winter Olympics opened in Salt Lake City, Utah.

FEBRUARY 13

Queen Elizabeth gave former New York City mayor Rudolph Giuliani an honorary knighthood.



FEBRUARY 19

The Mars Odyssey space probe began detailed mapping of the surface of the red planet, eventually discovering ice there.

AUGUST

Floods ravaged Central Europe.

OCTOBER 7

Astronomers announced the discovery of Quaoar, a new dwarf planet orbiting the sun.

A LONG TIME AGO.... 2002

A PARTY THAT'S OUT OF THIS WORLD

**STAR WARS CELEBRATION II,
MAY 3-5 2002**

After the rainy Rocky Mountain party that was the first *Star Wars Celebration*, Lucasfilm moved *Celebration II* to the U.S. heartland.

At the Indiana Convention Center, more than 25,000 fans packed in to buy exclusive merchandise and applaud a screening of Episode II footage that revealed Yoda's lightsaber duel with Count Dooku. Other hits included a visit from Carrie Fisher and a concert of *Star Wars* music performed by the Indianapolis Philharmonic Orchestra.



NEW FRONTIERS

**STAR WARS TIGHTENS ITS GRIP ON
THE GAMING INDUSTRY**

The *Star Wars* Expanded Universe, largely the domain of novels and comics, grew even richer in 2002 with the release of three blockbuster games. In March came *Jedi Knight II: The Jedi Outcast*, the second sequel to the seminal 1995 first-person shooter *Dark Forces* and the latest continuation of the tale of reluctant Jedi Kyle Katarn. Episode II opened up fresh story possibilities, as evidenced in *Star Wars: The Clone Wars*, which let players control Republic war machines against the Separatists, and *Star Wars: Bounty Hunter*, which revealed the backstory of Jango Fett.



ENTERTAINMENT 2002

FEBRUARY 3

Super Bowl XXXVI: The New England Patriots beat the St. Louis Rams 20-17.

MARCH 24

A Beautiful Mind, starring Russell Crowe, won Best Picture at the 74th Academy Awards.

JUNE 3

The Party in the Palace took place at Buckingham Palace, London for Queen Elizabeth II's Golden Jubilee.

JUNE 11

American Idol premiered in the U.S. It soon became one of the most popular shows on U.S. television.

JUNE 30

Brazil won the 2002 FIFA World Cup, defeating Germany 2-0.

MONTH BY MONTH

JANUARY: Del Rey released *The Approaching Storm* by Alan Dean Foster (writer of 1978's *Splinter of the Mind's Eye*). Taking place before *Attack of the Clones*, it explained the "border dispute on Ansion" mentioned in the movie.

FEBRUARY: Wizards of the Coast tied in with Del Rey and Lucasfilm's mega-publishing event with the *New Jedi Order Sourcebook*

providing background information on characters for players of the *Star Wars* Roleplaying Game.

MARCH: *Jedi Knight II:*

Jedi Outcast was released for PCs. In bookstores, the New Jedi Order novel *Rebel Dream* (book one of the *Enemy Lines* duology) debuted.

APRIL: The 23rd marked the official end of the embargo on Episode II merchandise. Fans snapped up the movie novelization, the soundtrack, and tons of toys.

MAY: *Jango Fett: Open Seasons*, a four-issue series from Dark Horse Comics, provided the secret history of *Attack of the Clones'* new bounty hunter.

JUNE: Dark Horse began

reprinting the original Marvel Comics *Star Wars* series in trade paperback form. The first volume was subtitled "Doomworld."

JULY: *Traitor* by Matthew Woodring Stover hit bookshelves. By far the darkest and most psychological of the New Jedi Order novels, it took a deep dive into the darkening mind of Han and Leia's son Jacen

while exploring such themes as moral relativism.

AUGUST: Wizards of the Coast released the *Power of the Jedi Sourcebook*.

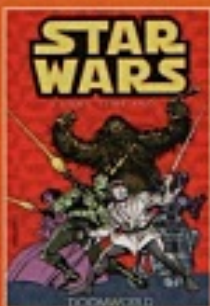
SEPTEMBER: Dark Horse inaugurated an all-new series with

issue #1 of *Star Wars Empire*. Set around the time of the classic trilogy, the first story-arc centered around an assassination plot aimed at Darth Vader

OCTOBER: Walter Jon Williams' hardcover novel *Destiny's Way* marked a significant victory in the New Jedi Order series with Jaina Solo's defeat of enemy war master Tsavong Lah.

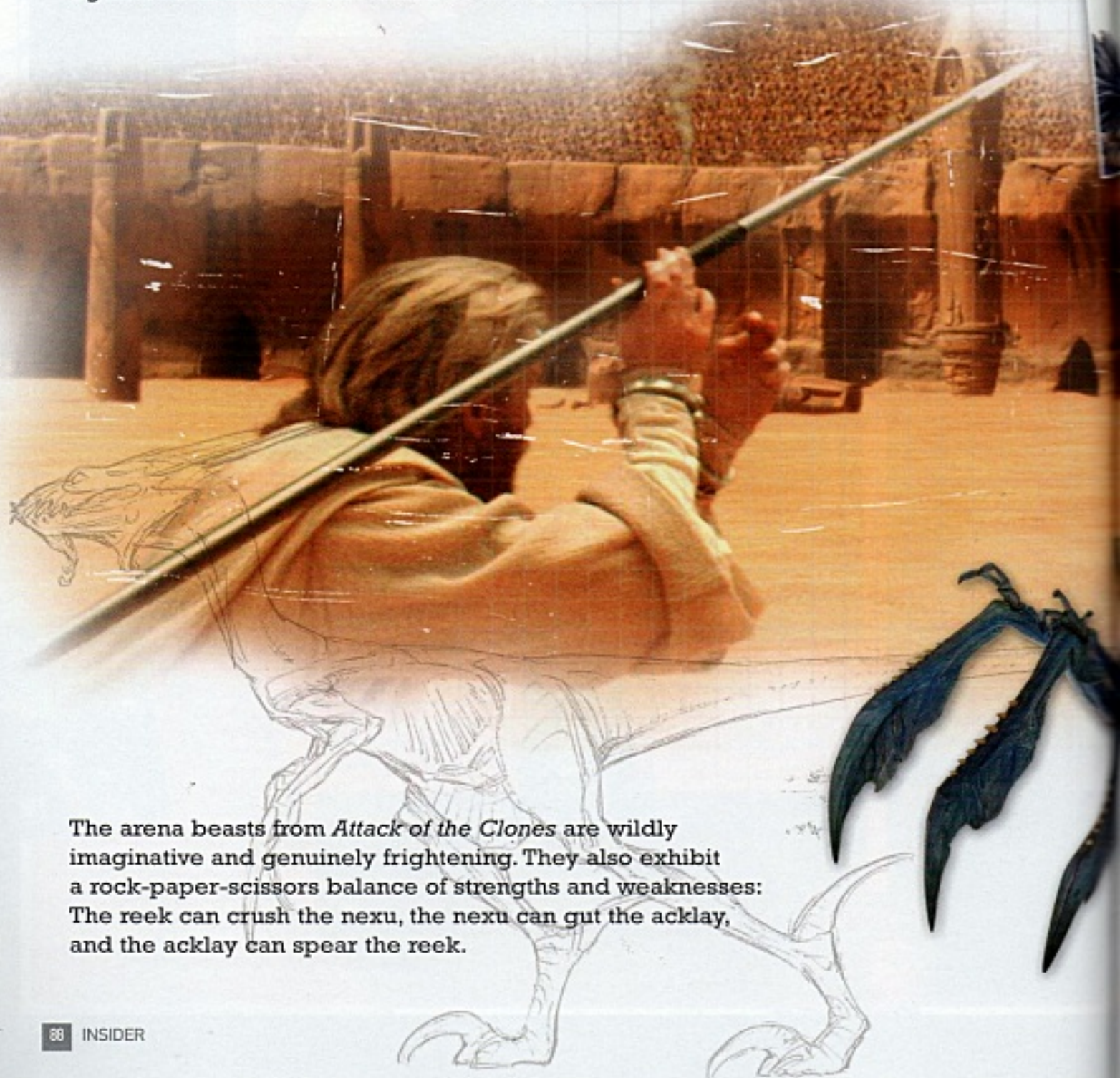
NOVEMBER: LucasArts released *Star Wars: The Clone Wars* for the GameCube and PlayStation 2 platforms.

DECEMBER: Just in time for the holidays, LucasArts released *Star Wars: Bounty Hunter*.

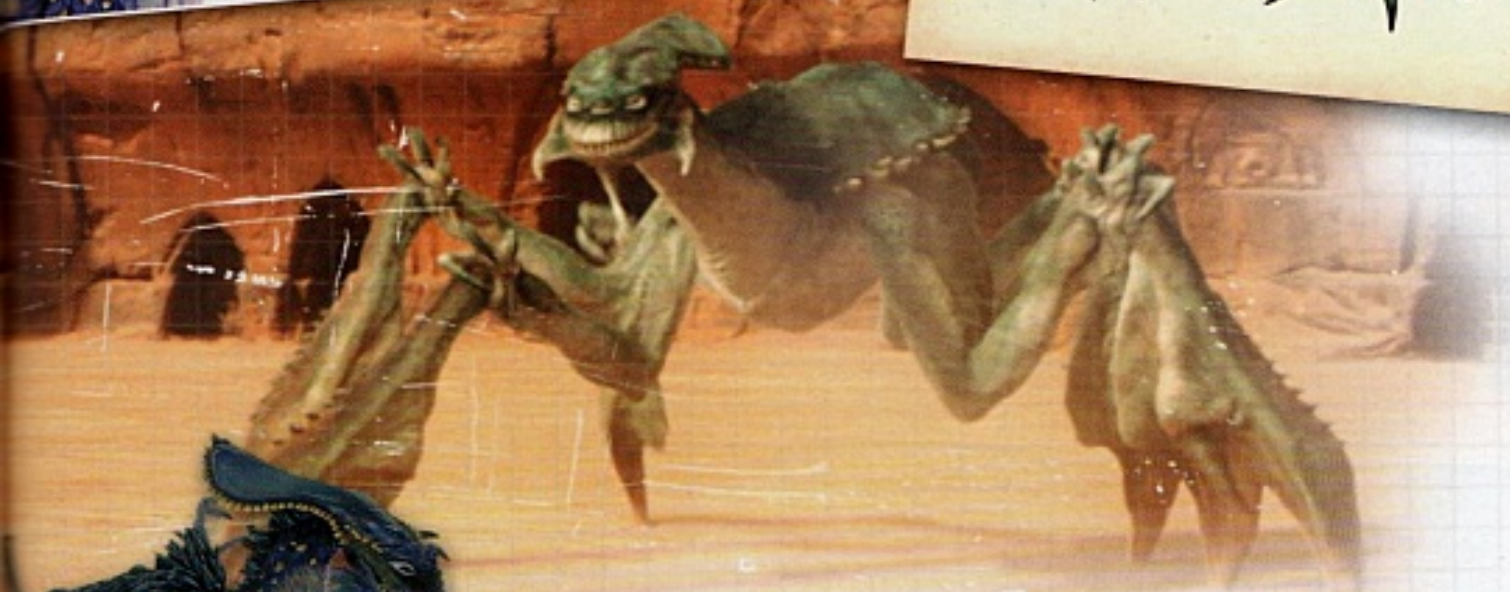
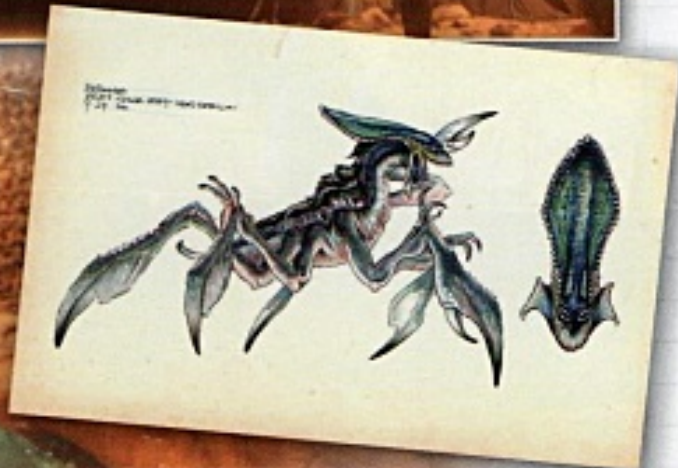


INTO THE ARENA!

Dan Wallace braves the Petranaki arena on Geonosis to catalogue the deadly creatures pitted against our heroes in *Attack of the Clones*!



The arena beasts from *Attack of the Clones* are wildly imaginative and genuinely frightening. They also exhibit a rock-paper-scissors balance of strengths and weaknesses: The reek can crush the nexu, the nexu can gut the acklay, and the acklay can spear the reek.



The acklay is arguably the most memorable, sporting all the most unpleasant qualities of a lobster, a scorpion, and a crocodile.

"I pictured the acklay as the embodiment of chaos," says Robert Barnes, the creature's chief designer. The acklay is an ever-moving riot of claws, legs, and spines, conceived out of George Lucas' request for the conceptual spawn of a praying mantis and a velociraptor. At one point during development the crew nicknamed the beast "dinolobster."

The acklay's eyes are piggish and tiny, a result of the caustic sunlight that engulfs its lush homeworld of Vendaxa. On the Vendaxan plains the acklay hunts for dozing forms of nocturnal lemming, using the wattle dangling

ACKLAY

under its chin (an organ known as the silphum), to detect its prey's body electricity. When it finds a nest of the sleepers, it punctures their leathery armor with swift jabs of its foreclaws and devours the soft flesh within. During the arena fight, the acklay uses these scimitar-like claws in an attempt to toothpick Obi-Wan like an hors d'oeuvre. Every time it misses, it stabs the dirt floor with a satisfying thunk.

Acklays spread from Vendaxa to Geonosis generations before the Clone Wars, thanks to offworld business executives who learned that the Geonosian archduke would readily accept payment for droids in the form of exotic predators. Acklays became favorite attractions in the arena, and escaped breeding specimens quickly went feral and slashed their way to the top of the violent Geonosian food chain. Most wild acklays live near the planet's stagnant Ebon Sea and creep into the lower tunnels of Geonosian hives to feast on worker drones.



REEK

The reek is a big Star Wars bull, right down to the ring in its nose and the way it paws the earth before charging. Found on Ylesia and the Codian Moon, the reek possesses a brown leathery hide that turns red when the animal is fed a meat-heavy diet. Although Anakin calmed the arena reek and even used it as a ride, the beast proved no match for a single shot from Jango Fett's blaster pistol.

Bullish influences aside, the first inspiration for the reek was *Placerias*, a hippo-like reptile belonging to the dicynodont family that lived during the time of the dinosaurs. Concept sculptor Michael Patrick Murnane shepherded the reek through several iterations and into its

final Episode II design. The animal's three horns are perfect for goring enemies and head-locking rival males during dominance displays. The reek's howl has a weird stutter effect, as if it's roaring through the rotating blades of a ceiling fan.

The reeks evolved on Ylesia, then spread offworld to breeding ranches including some on the Codian Moon. Ranchers happily fattened up their reeks for slaughter by feeding them wood-moss, but when the bottom dropped out of the reek market, bankrupt ranchers discovered that their animals became carnivorous when faced with starvation. The sale of such specimens to battle arenas helped ease the sting of financial ruin.





M. H. HANNA
PETER COLEMAN
DWI 8-1-00
00154







NEXU

Vicious but fragile, the nexu is a tiger-like jungle predator with a face only its mother could love. Found mostly in the dense forests of Cholganna, nexu are often the target of big-game hunters who kill them for sport or capture them for sale on the galactic black market as watch-beasts.

Nexu come from the Indona continent in the northern latitudes of Cholganna. Other breeds exist on the planet, but only the forest nexu has four eyes. This extra pair of peepers allows it to see in the infrared wavelengths, making it easy to hunt warm-blooded prey such as bark rats and tree-climbing octopi. Once a nexu hooks its prey with its claws, it bites down and savagely shakes its lunch to death.

"Bad Kitty" was the nickname it carried during production, courtesy of the ILM crew. But in truth it's

hard to blame the nexu for its poor temperament. You'd be irritable too if Geonosian pitadors kept shocking you with electric spears.

The nexu wins a bit of revenge early in the film, knocking a Geonosian from his array mount to the delight of the crowd. Its moves are gracefully supple and contrast nicely with the straight-line charge of the reek and the unconfined frenzy of the acklay's scamper. But it's the nexu's mix-and-match body that leaves a lasting impression: the lithe muscles of a panther, the quills of a porcupine, and the hairless tail of a rat.

Though early designs for the nexu closely resembled an Earth-bound lion, the final version is downright hallucinatory. Says concept sculptor Robert Barnes, "I was thinking of a mutated hybrid of human and feline energy, which was a very disturbing image in my mind."





SET PIECE

WORDS: CHRIS TREVAS



KAMINO LANDING PLATFORM

DUEL IN A DOWNPOUR

When George Lucas and crew arrived at Stage 1 a day early to film on the Kamino landing platform set, they found it wet—not with rain but with paint that had not yet dried. The main soundstage at Fox Studios, Australia, was so huge they couldn't bring in heaters big enough to raise the temperature and dry the paint quickly!

Once the set was dry however, it could easily be drenched again, thanks to a special rain system, installed by the special effects engineers, led by special effects supervisor Dave Young. Installed in the ceiling and covering the entire platform, square sections could be turned on and off in isolation, to keep the actors wet while the cameramen remained dry. The spray could also be adjusted from large droplets all the way down to a light mist and at a variety of speeds. Water was pumped into the rain system at a speed of seven and a half tons of water per minute, and covered an area of approximately one-third of an acre. To prevent flooding of the entire stage, an 18-inch dam was constructed around the set.

It is on this rain-soaked platform that Obi-Wan Kenobi catches up to Jango Fett and attempts to detain him. He draws his lightsaber quickly, and the bounty hunter opens fire in return. After several exchanges, the two manage to disarm each other and the fight turns from a duel of weapons into an old-fashioned exchange of blows. Punches, kicks, and even a headbutt make this an unusually physical encounter. Lucas filmed for a day with Ewan McGregor and Temuera Morrison capturing most of the close-up action before

handing the reins over to second-unit director Ben Burt and the actors' stunt doubles.

Morrison recalls being very glad to hand over his helmet. "I'd breathe and it would fog up and I couldn't see anything. I also couldn't hear anything inside it, so I'd be standing there, wondering if they'd said 'action' or not." When the stunt double arrived he told him, "Here, mate. Here's my helmet. You stick this on and go get wet for two days!" The stuntman standing in for Morrison suited up in softer armor made from injected foam for a wider range of motion and to prevent injuries from its hard edges.

Stunt coordinator and swordmaster Nick Gillard choreographed the fight after studying storyboards and animatics prepared by the art department. These computer animations laid out the broad actions needed, and the camera angles, to create an invaluable visual guide for the crew. They portrayed a knock-down, drag-out fight that went beyond what could be achieved on set. Rather than resort to complex wire harnesses or other stunt rigging, the more elaborate acrobatics (and the physically impossible, such as Jango's flying), were left for ILM to execute with digital stunt doubles.

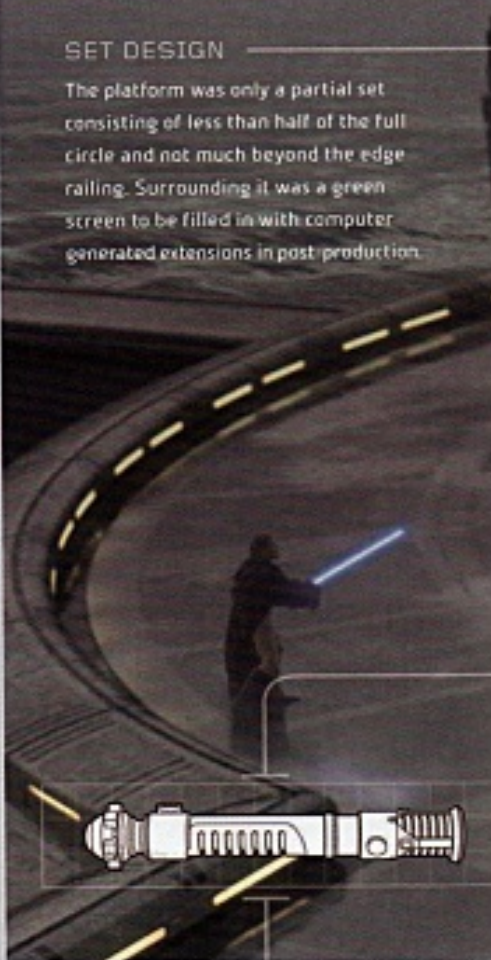
The crew spent a total of four days on this set, filming Obi-Wan's arrival as well as the duel. During post-production, ILM added several computer-generated scenes, but Lucas found he still needed more live action footage than they had been able to capture during the short time in Sydney. Additional pick-up shoots with McGregor and Morrison took place in March 2001, at Ealing Studios in London.

SET DESIGN

Wind machines were scarce in Sydney, Australia, so the crew ended up building their own from scratch in only four days.

SET DESIGN

The platform was only a partial set consisting of less than half of the full circle and not much beyond the edge railing. Surrounding it was a green screen to be filled in with computer-generated extensions in post-production.

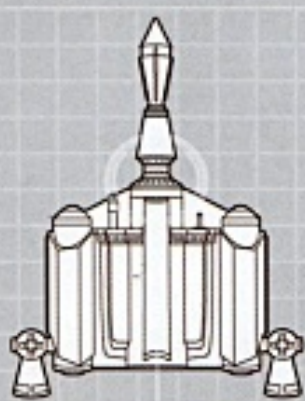
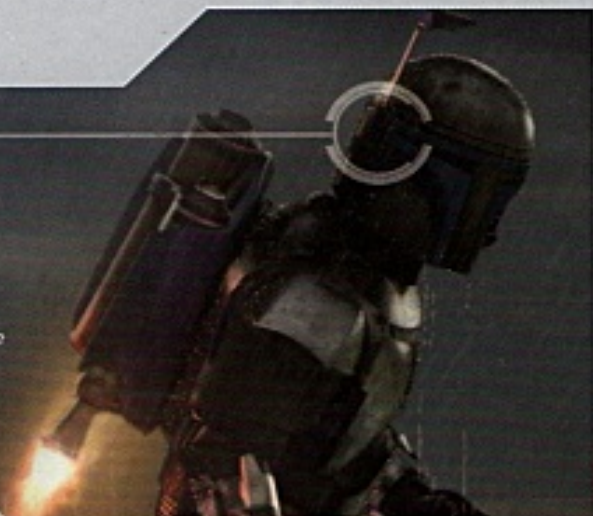


ART

Obi-Wan's lightsaber is a shinier version of the one he lost during his duel with Darth Maul. The props thrown around in this fight were lightweight chromed castings of the original metal prop used in *The Phantom Menace*.

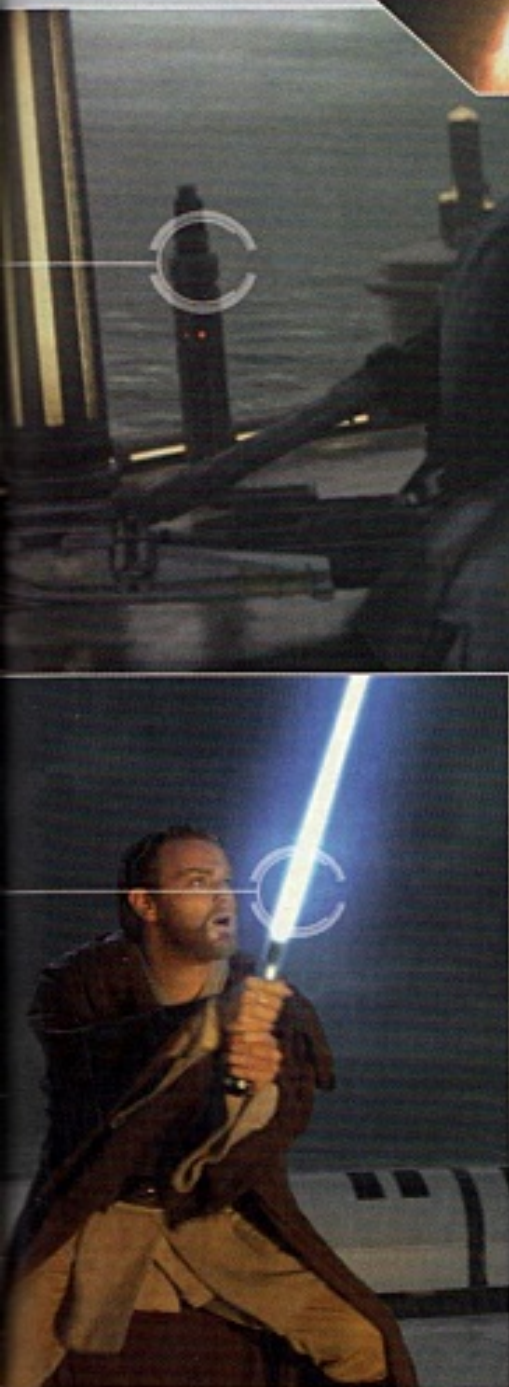
JANGO FETT

Initially, Jango Fett's armor was going to be white as a visual reminder that he is the forefather of the Imperial stormtroopers. When Lucas saw the armor in development, cast in fiberglass and combined with aluminum powder, he decided to leave it the bare metal color.



ART

Jango's jetpack is the exact same design and color scheme as the one worn by his son Boba in *Return of the Jedi*. Since the pack flies off and explodes during this fight, Boba must inherit his father's spare.



SLAVE 1

Slave 1 was represented by a simple green ramp on stage. It was there for Boba and Jango to walk up. It was ultimately replaced by a completely computer-generated model ship. The only portion physically built at full-size was the cockpit interior, located on a separate soundstage.



SET DESIGN

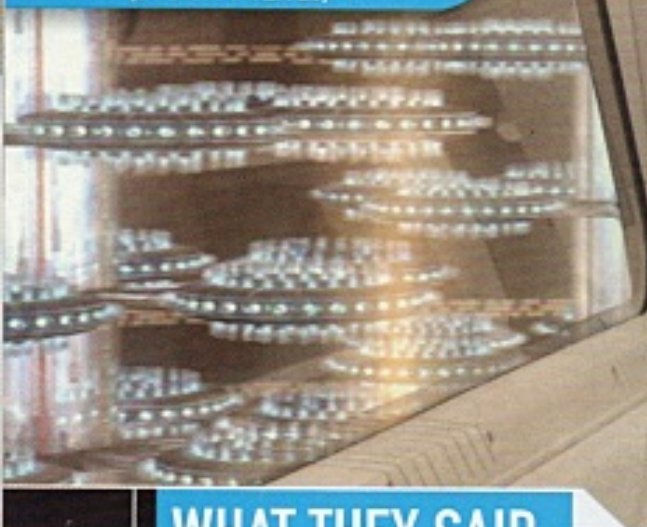
Stage 1 was chosen for the Kamino set because the soundstage was sloped for easy drainage. It had originally been built to accommodate livestock (the site was once a fairground), and would have been hosed down regularly.

STUNTS

Lucas pushed the limits of digital stunt doubles in *Attack of the Clones*. He wanted to be able to show them from as close as the knees up, which necessitated more realistic clothing, hair, and skin than ILM had ever done before. This shot of Obi-Wan is a digital double of Ewan McGregor.



EPISODE II
ATTACK OF THE CLONES
 (DVD CHAPTER 20)



WHAT THEY SAID

GEORGE LUCAS ON DIGITAL FILMMAKING

"I like to use the example of fresco painting. You have four or five experts mixing colors exactly the same way every day so it dries exactly the same. You have to do your work before the plaster dries. You have to work inside where it's dark, using candles to light your work. It's a very hard medium."

"When they invented oil painting, you could go outside, you could be in the sunlight, you could see the sun across the trees. You could change your mind and mix different colors—you didn't need a lot of people behind you to help you do it. It changed everything for the artist at that point—it would have been very hard for the Impressionist movement to happen indoors. When artists can go outside, they see things differently, they get new ideas, and they move forward."

"For most people, if you put this film [*Attack of the Clones*] up against any other film, it just looks [the same.] But... it was infinitely easier. I could go a lot further. Using the technology I had in the first trilogy, I could never have done these films, ever. I couldn't even think about it."

ANIMATION DIRECTOR ROB COLEMAN

"We have about 150 more animation shots than we did [for *The Phantom Menace*]. My group makes the character walk or deliver its line, or shoot a gun, or jump out a window—whatever it needs to do. A lot of the most difficult acting shots are when there is no dialogue, and it's a character just looking or reacting to what's said in the room. They need to have emotions and thoughts. We spend time on those shots."



THE CLONE ARMY

ATTACK OF THE CLONES 2002 [SCRIPT]

In Tipoca City on the planet Kamino, OBI-WAN KENOBI, LAMA SU and TAUN WE inspect the clone army, touring the parade grounds, hatchery, classrooms, commissary and barracks.

LAMA SU (beaming): Magnificent, aren't they?

OBI-WAN nods slowly.

OBI-WAN: Very impressive.

LAMA SU: I hoped you would be pleased. Clones can think creatively. You'll find that they are immensely superior to droids.

The tour continues through a classroom filled with identical young boy clones.

LAMA SU: We take great pride in our combat education and training programs. This group was created about five years ago.

OBI-WAN: You mentioned growth acceleration...

LAMA SU: Oh yes, it's essential. Otherwise, a mature clone would take a lifetime to grow. Now we can do it in half the time. Those items you saw on the parade ground were started 10 years ago, when Sifo-Dyas first placed the order, and they're already mature.

LAMA SU conducts OBI-WAN through a large eating area.

LAMA SU: You'll find they are totally obedient, taking any order without question. We modified their genetic structure to make them less independent than the original host.

OBI-WAN: Who was the original host?

LAMA SU: A bounty hunter called Jango Fett. We felt a Jedi would be the perfect choice, but Sifo-Dyas hand-picked Jango Fett himself.

OBI-WAN: Where is this bounty hunter now?

LAMA SU: Oh, we keep him here.

The tour continues into the barracks in which the clones are climbing into transparent tubes and going to sleep.

LAMA SU: Apart from his pay, which is considerable, Fett demanded only one thing—an unaltered clone for himself. Curious, isn't it?

OBI-WAN: Unaltered?

LAMA SU: Pure genetic replication. No tampering with the structure to make it docile... and no growth acceleration.

OBI-WAN: I would very much like to meet this Jango Fett.

TAUN WE: I would be most happy to arrange it for you.

TAUN WE bows and leaves.

WHY IT'S A CLASSIC

This seemingly simple scene does several spectacular things very well. It deepens the mystery of Sifo-Dyas and the creation of the clone army; offers a visually stunning tour of the facility; and deftly fills in the audience on the details of the Kaminoans' cloning techniques. It also introduces Jango Fett, and lays bare the surprising origins of fan favorite Boba Fett. As Obi-Wan, Ewan McGregor may not have much to do but react to the digital wonders (not) surrounding him, but it's an important scene in the middle of the middle film of the prequel trilogy.



STAR TREK

COUNTING DOWN STAR TREK'S TOP TEN VILLAINS!

MOVIE WRITERS ANSWER YOUR QUESTIONS INSIDE

STAR TREK

KHAN'S
DIRECTOR
NICHOLAS MEYER
INTERVIEW



VILLAINS!

THE GALAXY'S TOP 10 MENACES

EXCLUSIVE STAR TREK
PRODUCTION ART INSIDE

ON SALE NOW!

VILLAINS
SPECIAL

- 1 The film's screenwriters answer your questions about the new movie!
- 2 Director Nicholas Meyer looks back at *Star Trek II*, *IV* and *VI*!

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Exclusive pull out
supplement featuring
Production Art
from the new
Star Trek movie!



**THE
BIG
EVENT**

WORDS: DANIEL WALLACE

May 19, 2005

REVENGE OF THE SITH OPENS

The six-episode *Star Wars* movie saga came to a dramatic conclusion on May 19, 2005, with the long-awaited release of *Star Wars: Episode III Revenge of the Sith*. With sold out midnight shows grossing almost \$17 million, the movie was set to be a record-breaker. It went on to gross \$158.5 million in its first four days, with an additional \$303 million non-domestic gross creating a worldwide opening record.

STAR WARS
REVENGE OF THE
SITH

EPISODE III TRAILER

March 10

Fox TV in the U.S. debuted the Episode III trailer during an episode of *The O.C.* It then appeared online, while the following day moviegoers were able to catch it on the big screen attached to animated comedy *Robots* (which featured the voice of Ewan McGregor).

REAL LIFE 2005

WORLD NEWS

JANUARY 9

After three years of negotiations, a peace deal ended Sudan's two-decades-long civil war. The conflict between the Arab-Muslim government of the North and the black Christian and animist South left two million dead.

MARCH 26

Doctor Who returned to British TV as a regular series after a 16-year break, going on to become a ratings success.

JULY 7

London terrorist bombing killed 52 and wounded more than 700. A group calling itself the Secret Organization of al-Qaida in Europe claimed responsibility.

OCTOBER 8

An earthquake with a magnitude of 7.6 struck the Pakistani-controlled part of the Kashmir region, destroying about half of the region's capital city, Muzaffarabad.

LETTERMAN DIGITAL ARTS CENTER OPENS June 2005

As the dust settled on the release of *Revenge of the Sith*, some divisions of Lucasfilm, among them ILM, LucasArts, and Lucasfilm itself, underwent some upheaval. They moved into their new home, the Letterman Digital Arts Center in San Francisco. The 850,000-square-foot, \$300 million complex brought Lucasfilm, Industrial Light & Magic, LucasArts Entertainment, and Lucas Online under one roof for the first time. Skywalker Sound remained at Skywalker Ranch. Lucasfilm holds a 60-year renewable lease on 23 acres in the Presidio, a 1,200-acre former military reserve turned national park at the foot of the Golden Gate Bridge, at an annual cost of \$5.8 million. The site has enough workspace for 2,500 employees.

A LONG TIME AGO... 2005

ENTERTAINMENT
2005

TOP GROSSING FILMS U.S. BOX OFFICE

Harry Potter and the Goblet of Fire knocked *Revenge of the Sith* into second place for the year in worldwide gross, followed by the first *Chronicles of Narnia* film. Best Picture at the Oscars was *Crash*.

TOP 5 ALBUMS (BILLBOARD)

1. *The Massacre*, 50 Cent
2. *Encore*, Eminem
3. *American Idol*, Green Day
4. *The Emancipation of Mimi*, Mariah Carey
5. *Breakaway*, Kelly Clarkson

THEATER

Monty Python's *Spamalot*, based on Monty Python and the Holy Grail opened at the Shubert Theatre on March 17 and was a box office smash.

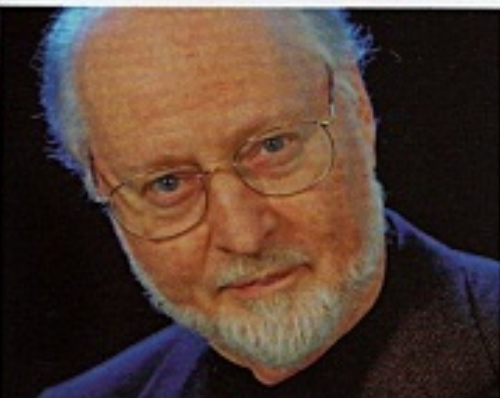


STAR WARS VISIONARIES

April 2

Away from the movie screen, Dark Horse Comics released *Star Wars: Visionaries*, an experimental graphic novel collecting tales illustrated by concept artists who helped envision the worlds, characters and story of Episode III. It was their artwork that helped inspired George Lucas in the creation of the look of *Revenge of the Sith*.

Strips included *Old Wounds*, which saw Obi-Wan Kenobi defend the Lars Homestead from an old enemy; *Entrenched*, in which the trenches of Hoth are the setting for hard-hitting military action; and *Deep Forest*, which saw a Wookiee hunting expedition in the forests of Kashyyyk become something far larger than expected when a young warrior uncovers the pending Separatist invasion.



MICHAEL SHEARD REMEMBERED

August 31

Actor Michael Sheard, best remembered by *Star Wars* fans for his role as Admiral Ozzel, passed away at the end of August 2005 at his home on the Isle of Wight in the U.K. He was 65. Born in Aberdeen, Scotland, Sheard studied at the Royal Academy of Dramatic Art in London. His lengthy filmography included over 40 feature films and extensive television appearances, including *Doctor Who*, *Coronation Street*, *Shackleton* and *Grange Hill*. Sheard also made a brief but unforgettable appearance in another Lucasfilm production, as Hitler in *Indiana Jones and the Last Crusade*. It was a role

SITH SCORE RECORDED February 3

Composer John Williams created over 40 distinct cues for the Episode III score, performed and recorded in February 2005 by the London Symphony Orchestra. The recording order was delineated on an oversized printout, marking the title of the cue and the reel where it resides. These titles were more for internal use—they rarely ever make it to the liner notes of soundtrack albums since these cues are often combined and edited to make playable tracks. Cues like "Boys Into Battle" and "Palpatine's TV Set" were renamed before public consumption.



he had performed many times on film. His other film credits include *All Quiet on the Western Front*, *The Dirty Dozen: Second Assignment* and *Force Ten from Navarone*. In recent years, Sheard had made regular appearances at conventions where he would meet with fans, including at 2005's *Star Wars Celebration III*.

LUCAS ANNOUNCES STAR WARS FUTURE IS ON TV

April 25, Celebration III

Making his first appearance at a fan convention in 18 years, *Star Wars* creator George Lucas told the attendees at Celebration III in Indianapolis that he was planning two TV series to continue the saga. The first would be an animated half-hour show expanding on the Clone Wars micro-series, which would be made using Lucasfilm's new state-of-the-art CGI animation facility in Singapore. Lucas also revealed plans for a spin-off live-action TV series that would focus on supporting characters introduced in the movies. "We want to write all the stories for the entire first season all at once," said Lucas. "I'm going to get it started and hire the showrunners, then I'll probably step away."





SET PIECE

WORDS: CHRIS TREVAS



THE INVISIBLE HAND: COUNT DOOKU'S QUARTERS

JEDI TO THE RESCUE

"I've been looking forward to this," utters Count Dooku as the two Jedi confront him with lightsabers ablaze. They have come to free the Chancellor, but this scenario has been arranged by Dooku and his master to bring Anakin Skywalker closer to the dark side.

It was Thursday, July 31, 2003 when filming for this scene began, but construction of the set had yet to get underway. Christopher Lee stood alone in full costume reciting his lines on Stage 1 at Fox Studios Australia, completely surrounded by bluescreen. Hayden Christensen, wearing his street clothes, replied with Anakin's lines from off camera.

In order to accommodate Lee's busy schedule, the production decided to coordinate his work on *Revenge of the Sith* with a trip to nearby New Zealand, where he was shooting pick-ups for *Lord of the Rings: The Return of the King*. Shooting his close-ups at this time meant that Lee was spared a second journey all the way around the world from his home in England.

Each shot was very carefully planned, using a miniature model of the set. The exact locations where Dooku says each line were noted within the model by tiny paper cut-out figures and his walking path, marked with a thin red line of tape. This degree of planning was needed to ensure that the lighting would precisely match that of the future set. The missing background would be filled in later with a 3D computer recreation of the set. Lee wrapped all his planned close-ups by the next day, including a few shots with his fellow actors, and Dooku's final moments at Anakin's mercy. Lee felt it was out of character for Dooku to plead for help as written in the script, so in a quick change on set, the word "help" was removed from his dialogue. Ultimately, George Lucas dropped all of Dooku's last lines in the editing room. He felt Lee's expressions said all that was needed for the scene.

It was over a month later that the General's quarters were completely finished and ready for action. This set, one of the largest created for *Revenge of the Sith*, was erected on Stage 7 at Fox Studios. Stuntman Kyle Rowling filled Dooku's boots for the lightsaber dueling, as he had done previously, on *Attack of the Clones*. Once again, Industrial Light & Magic would be replacing his head with a digital model of Lee's, but for this movie they made a completely new version, using the very latest technology. Lee's likeness was captured photographically with a special set-up of six cameras shooting instantaneously. This data, combined with a digital scan of the actor's head, resulted in a model far more detailed than ever before, which could be used for much closer shots.

In early September 2004, Christopher Lee returned for additional shooting at Shepperton Studios in his native England. Again there was no set—he was simply surrounded by a sea of greenscreen. Only one shot was required this time: Count Dooku using the Force to bring a balcony down on Obi-Wan's legs. After a couple of takes, Lee's work on the film was completed. On the big screen his character meets his demise in a stunning betrayal by his master, Darth Sidious. For the actor, the decapitation merely marked the end of another role in a long, varied career, and the head he loses to Anakin Skywalker is merely digital.

THE PRISONER

The glowing effects around the bands restraining Palpatine's wrists were a late addition in post-production. Something was needed to clarify that he was bound to the chair since the silver bands weren't obvious enough. Several colors were tried before the blue force field was chosen.



COSTUMES

Costume designer Trisha Biggar made Palpatine's robes from a unique Japanese fabric she found. It was wool, coated in a layer of latex-type material, giving it a crumbling skin-like texture. "It feels reptilian," said Ian McDiarmid.





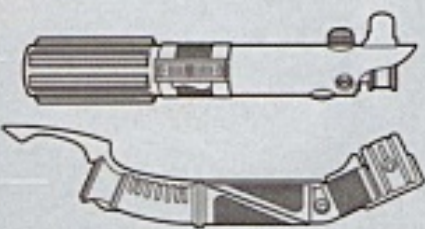
THE SET

Handrails are not a common feature on *Star Wars* sets. In this Galaxy full of turmoil, safety regulations are typically a low concern. The stunt performers made use of the rails here for their stretching exercises between takes.

ART

For *Revenge of the Sith*, the prop department constructed a more refined version of the Anakin lightsaber than the one we see in Episode IV. While the old prop was just a dressed-up antique camera flash attachment, this new one was a custom machined, highly polished incarnation.

Count Dooku's lightsaber changed very little since the making of *Attack of the Clones*. The one minor change was on the "elbow" area, which became chrome after being painted only silver previously. The prop department could, by now, chrome-plate a wider variety of materials allowing them to give the prop a more unified finish this time.



CONTINGENCY

The starship battle raging outside these windows was planned out in great detail to keep the continuity and flow of the battle from shot to shot.

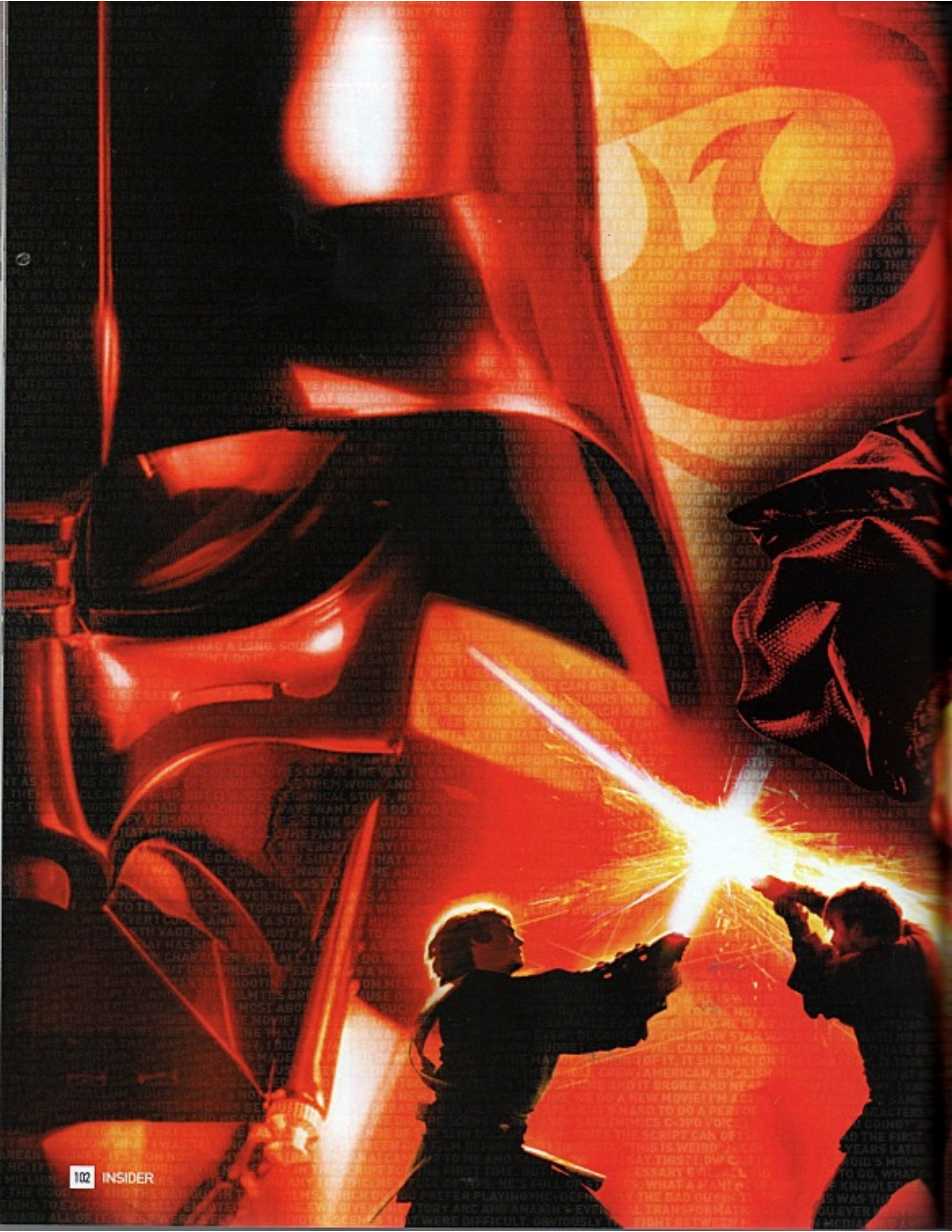
COUNT DOOKU

"Not many people realize that *dooku* is Japanese for 'poison,'" said Christopher Lee. "Which is very appropriate, really, because he's lethal."

THE CAST

Between takes, Christopher Lee recalled stories of various fight scenes he'd filmed during his long career, including multiple times when he has had to decapitate opponents in other films!







SITH SPEAK

GEORGE LUCAS AND THE CAST OF
*STAR WARS: EPISODE III REVENGE
OF THE SITH* DISCUSS THE MOVIE
IN LONDON, SUMMER, 2005.



STAR WARS INSIDER: WHAT KIND OF PRESSURE DID YOU FEEL WHEN YOU EMBARKED ON REVENGE OF THE SITH. GIVEN THE LEVEL OF EXPECTATION?

GEORGE LUCAS: Ultimately I had to push that all out of my life and just say, "I'm going to continue to make the movies that I started out to make." Fortunately, the whole thing was written and established, before *Star Wars* was successful.

You have to remember, *Star Wars* was intended to be one movie. You never saw what came before and you never saw what came after. It was designed to be the tragedy of Darth Vader, which starts with Darth Vader coming through the door and throwing everybody around. Halfway through the story you realize he is actually a man and that the hero is his son. In the end the villain turns into the hero because he is inspired by his son.

I broke it up because I didn't have the money to do that and it would have been a five-hour movie. The icon of Darth Vader took over and his tragedy got diminished. It was harder to see that it was actually a story about a guy who is redeemed.

The back-story was written as a back-story, it wasn't intended to be a movie. Technically, we couldn't do it, because we were going to the center of the universe. The original *Star Wars* was designed, for technical reasons, to be on the edge of the universe, so I didn't have to deal with lots of costumes and special effects.

After about 10 years, I began to think it would be interesting to tell the full story of what happened and strengthen that part of it. At the same time, the technology became available for me to actually tell that story and visit the center of the universe that I'd had to avoid.

I had a long, soul-searching time: Was I going to go and do these kind of avant-garde movies that I had intended to do, or should I take one last shot at *Star Wars* and maybe tell the back-story so that the tragedy becomes more apparent? I thought I would regret it if I didn't do it.

SWI: WERE YOU SAD TO MAKE THE LAST STAR WARS MOVIE?

GL: It's more like having your kids going off to college. They still come back when they need

money! They'll be there for holidays. We're doing the TV shows, so it's still going to be around.

Now it's on its own, it's going to be doing its own thing, but I reserved the theatrical arena for this saga which started out as a two-hour idea and turned into a 12-hour ideal.

SWI: HOW DID YOU KEEP THE PLOT TWISTS OF REVENGE OF THE SITH SECRET?

GL: Well there're no plot twists in this one! You know he turns into Darth Vader!

SWI: WHICH OF THE STAR WARS CHARACTERS IS MOST LIKE YOU?

GL: I would say probably Luke. He was a farm boy like me, who went off to fight in the galactic wars!

SWI: WHICH EPISODE WAS THE MOST ENJOYABLE TO MAKE?

GL: The films are like my children, so don't ask me which one I like the best. The first film is always the toughest, because you don't know what's going on, you're confused, it's up to this poor little baby to teach you how to be a parent, and sometimes



they're better at it and you have to learn as you go. Everything is a drama and it drives you nuts.

Then, you have the next one, and the next one, and each time it gets easier and easier because you learn what to expect. When you get to the last one, it's a piece of cake. It's very much like that with the movies. The first was definitely the hardest and the last one was definitely the easiest.

SWI: THE ADVANCES IN TECHNOLOGY ALLOWED YOU TO REVISIT THE ORIGINAL TRILOGY AND MAKE ALTERATIONS. CAN YOU SEE YOURSELF RETURNING TO THE PREQUELS AND MAKING FURTHER CHANGES?

GL: The real issue is that Episode IV was really not finished. I didn't have the money, I didn't have the time and I didn't have the technology to actually finish it. At the time I was kind of upset. People were saying "It's marvelous, how do you feel about it?", and I was thinking, "I feel it's about a half of what I wanted! I'm really disappointed, I'm really sad and it bothers me to watch it." To a minor degree, I felt the same about the next two films, partially because I was financing them myself and

they were more complicated. I made the Special Editions to finish the movies off in the way I meant them to be. If nothing else, I was stubborn, dogmatic and persistent enough to get them the way I wanted.

I've pretty much been able to make the prequels the way I want. I haven't had much interference, I've spent as much as I've needed to spend to make them work and so now the whole thing is complete and it's pretty much the way I want it to be. The only thing that will happen is when we get to the high definition DVDs, I'll probably go back and clean them up.

SWI: WHAT HAVE BEEN YOUR FAVORITE STAR WARS PARODIES?

GL: There have been a lot of great parodies and send-ups; it's hard to even mention them all. It's part of the fun. We used to say we were making the movies to be parodied in *MAD* magazine!

I always wanted to do two versions of the movie, right from the very beginning, but I never really got to do it. I wanted to do an extra take, which was a comedy take, so I could cut together

the whole movie as a comedy. I always hoped to be able to do the goofy version of *Star Wars*, so I'm glad other people have been able to do it! 🤖





HAYDEN CHRISTENSEN IS ANAKIN SKYWALKER/DARTH VADER

HC: That was what was brilliant: getting to put it all on and experience the sensation of being Vader! Watching everyone take it in for the first time was what was really cool. People that I had befriended and spent a lot of time with, who knew I was in the costume, would see me and, though there was excitement and a certain awe, were also fearful and respectful of me! I'd walk by and their eyes would light up but then they would sort of lower their heads and take a couple of steps back. It's a very empowering feeling!

That was the last day of filming and everyone from the production offices and everyone working on the film came out to bear witness. It was an exciting day. Oh yeah, it was Vader's day!

SW: YOU GET TO PLAY THE GOOD GUY AND HE BAD GUY IN THESE FILMS. WHICH DO YOU PREFER PLAYING?

HC: Definitely the bad guy in this one. This was the time in Anakin's life that I had been looking forward to—making that dark transition to Darth Vader. There's just more fun to be had and more emotions to explore. I really enjoyed this one.

SW: GIVEN THE STORY ARC AND ANAKIN'S EVENTUAL TRANSFORMATION, WERE YOU EVER NERVOUS ABOUT THE CHALLENGES?

HC: Of course. It's a daunting task taking on a role that has such attention. As much as possible, I tried to disregard all of it. There were a few very pivotal scenes that were difficult. Obviously the fight between myself, Ian McDiarmid, and Samuel L. Jackson was a big one. Thankfully, George had conceived such a well-drawn character that all I had to do was follow the script. ☺

SW: ONE OF THE MOST SHOCKING SCENES IS WHEN ANAKIN ACTUALLY KILLS THE YOUNGLINGS. DID YOU EVER THINK THIS WAS STEP TOO FAR?

HC: It took me by surprise when I read it in the script for the first time. But it was a necessary evil. All the Jedi had to go, what can I say? Even the children. It's a dark film, and Anakin does very dark things.

SW: YOU GET TO TERRORIZE CHRISTOPHER LEE, A MAN WHO HAS TERRORIZED MILLIONS OVER THE YEARS. DID HE GIVE YOU ANY TIPS?

HC: He's full of tips. He's full of stories. What a man! He is a well of knowledge and experience. He's very happy to share it all. I always tried to sit down with him whenever I could and get a story out of him.



SW: ONE OF THE MOST INTENSE SCENES IN *REVENGE OF THE SITH* IS WHEN WE SEE THE DISFIGURED FACE OF ANAKIN JUST BEFORE THE MASK IS PLACED ON HIM. WAS THAT MOMENT WORTH ALL THE PAIN AND SUFFERING YOU WENT THROUGH IN THE MAKEUP CHAIR?

HAYDEN CHRISTENSEN: The pain and suffering actually came when I took the prosthetics off. They made a full-body prosthetic and they glued every inch of my face. Putting it on was fine, but taking it off was a different story! It was full-on makeup that made me react with horror when I saw myself in the mirror.

It was a thrilling moment, lying there on the operating table as that mask came into frame.

SW: HOW DID THE CAST AND CREW REACT WHEN YOU PUT ON THE DARTH VADER SUIT?



IAN MCDIARMID IS PALPATINE

monster's makeup. But George was very interesting when we started shooting *The Phantom Menace*. He said "You should think of your eyes as his contact lenses," which is a great thing to say to an actor. My face was actually his mask and then when I put on the mask I became him. So that kind of schizophrenia was always fun to play, and in this film it's great because one explodes through the other, and now he is who he is. Worse than the devil, I think, and certainly worse than Darth Vader who, in this movie, comes across as more sympathetic than people might have imagined.

SW: WHAT DID YOU ENJOY ABOUT PLAYING SUCH AN EVIL CHARACTER?
ID: It's fun. I mean, you're not going to get a part like that every day. I like the

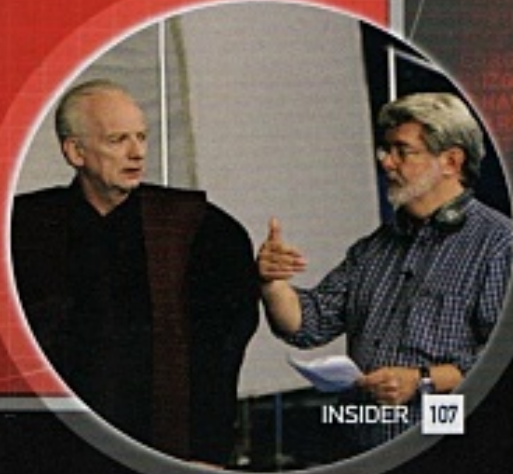
fact that he doesn't really have any psychological workings. He was spawned in hell, as the Sith are apparently. He can't get better, except you see in the movie he goes to the opera, so his one redeemable feature is that he is a patron of the arts! 🍷

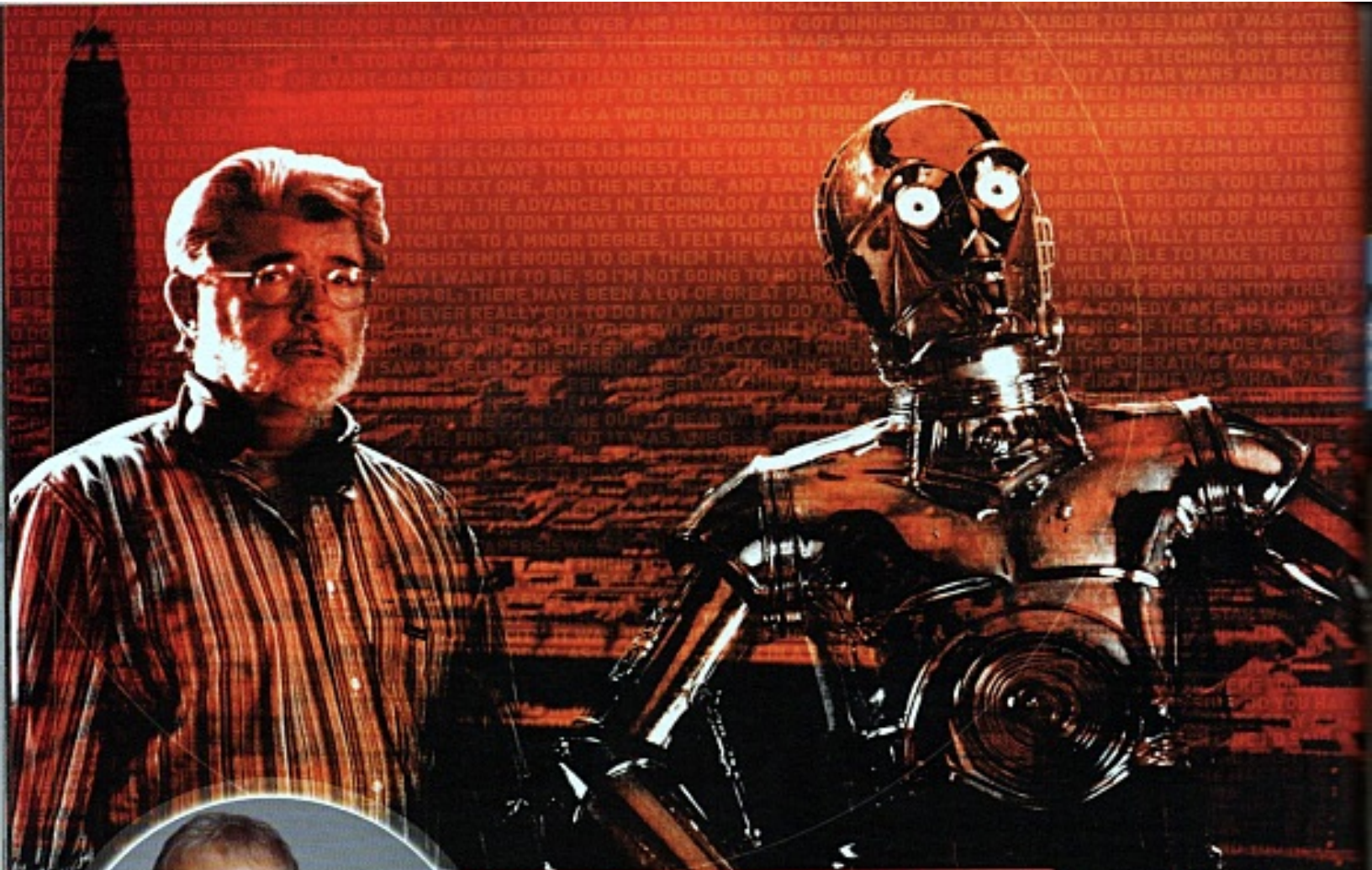
SW: WHAT INSPIRED THE CHARACTER OF SENATOR PALPATINE?

IAN MCDIARMID: I just play a straight-forward politician—now there's a contradiction in terms! He's charming, smiling, out for the good of the universe, and its community. But underneath there lurks a monster, so it was very easy to build the character; I just looked in the newspapers!

SW: WAS THE MAKEUP A BIG HELP IN FINDING THE CHARACTER?

ID: It certainly helps to be a monster in





ANTHONY DANIELS IS C-3PO

SW: WHEN DID YOU FIRST REALIZE THAT STAR WARS WAS GOING TO BE QUITE SO ICONIC?

ANTHONY DANIELS: It was actually the cover of *Newsweek* magazine that said "Star Wars is the best thing ever," because as you know *Star Wars* opened with little publicity. It was just audiences going in and coming out screaming and taking their friends in, and so it built.

Originally *Star Wars* was a 12-week gig for me and that was it. At first, I didn't want to play a robot in a low-budget sci-fi movie. Can you imagine how I would have felt today, as a shelf-stacker in a supermarket, going, "I could have been in that movie?" I guess the Force was with me!

SW: WAS THE COSTUME AWKWARD TO WEAR?

AD: The costume was made to mold to my body, but in the manufacturing of it, it shrank! On the first day, it took two hours with six prop guys, squeezing me, pushing me and screwing me in. My moment of joy came when I finally stepped out of the tent—there was no Hollywood glamour, it was just a tent in the desert—and saw the whole crew, American, English, Tunisian looking at me. The Americans were saying, "Gosh, that's incredible!"; and the English were saying, "Quite interesting, isn't it?" The Tunisian crew was in awe! The next moment, the assistant director called me to the set. I took one step in the costume and it broke and nearly cut my foot off. I knew I was in deep doo-doo from then on!

SW: GIVEN THE DIMENSIONS OF THE SUIT, DO YOU HAVE TO MAINTAIN THE SAME WEIGHT?

AD: If you've met [producer] Rick McCallum, you know he's not about to pay for a new costume every time we do a new movie! I'm actually wearing the same costume and it's beginning to smell a bit! Like Hayden, I work out a bit to stay a little healthy.

The weirdest thing for me was talking to myself through most of these movies because R2-D2 is adorable, but he doesn't speak. It's hard to do a performance with characters who don't respond. I tried to get George to go "beep!" at the end of each line I'd said.

We were out in the desert and the camera was in the distance and I was yelling at him and he said "Oh, sure." So we did the scene again, and I said [mimics C-3PO voice] "Where are you going?" and seconds later I heard, "Oh! Beep!"

SW: YOU GET TO SAY THE FIRST LINE IN THE FIRST FILM AND THE CLOSING LINE IN THE LAST FILM. WERE YOU AWARE OF THAT?

AD: I didn't realize that I had the last line in *Revenge of the Sith* because sometimes the script can often change. I had the first line of the first movie, which was, "Did you hear that, they shut down the main reactor. There'll be no escape for the princess this time!" I didn't really know what I was talking about! I'd never been in a film before and I thought, "This is weird."

George and I, 28 years later, walked onto the sound-stage in Australia and saw the same set and it was an extremely odd little jump. The last line isn't the most Shakespearean of lines, it's, "Oh no!" Jimmy Smits [Bail Organa] came up to me and said, "How can I say this? How can I have this droid's memory wiped just like that?" I just replied, "Think of him as a washing machine, he's a house-hold object. He doesn't feel!" 🙄



SEASON FOUR SPECIAL

NEW CAST INTERVIEWED

Robert Knepper! Deanne Bray!
Madeline Zima!
Lisa Lackey!

TIM KRING

Heroes Creator with
the inside scoop

**TOP 10
SUPERPOWERS!**

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Competition!

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SET PIECE

WORDS: CHRIS TREVAS



SUPREME CHANCELLOR PALPATINE'S OFFICE

DISPENSING WITH FREEDOM AND THE JEDI

From a private antechamber adjacent to his main office, Supreme Chancellor Palpatine monitors the state of his plans for galactic conquest. A group of four Jedi has come to interfere with his ambitions, but Palpatine is prepared. The first three fall quickly, struck down by his red glowing blade. However, Master Windu proves to be more troublesome...

The Supreme Chancellor's office—with antechamber and connecting hallway—was built on Stage Seven at Fox Studios Australia. The main room was faithfully reconstructed from the original Episode II blueprints. For the previous incarnation, a 90-degree section of the circular office was not built, to allow for easier camera access. Since this wall to the right of the entrance was never seen before, it was opened to add the hallway and new room for *Revenge of the Sith*. These additions lack the bright red of the main room, and are instead overpowered by shades of gray. This use of color subtly reinforces the developing arc of the character: as he is consumed by the dark side, his environment becomes colder. Eventually, he resides in a world of gray on the second Death Star, and the only accents of red are his royal guards.

Filming on the office set occurred in mid-July, 2003. For the first time we see that Palpatine is skilled with a lightsaber. Ian McDiarmid learned several moves on set from swordmaster and stunt co-ordinator Nick Gillard that were utilized for close-ups. For the more complex swordplay, McDiarmid's stunt double Michael Byrne stepped in as a substitute Sith Lord. In post-production Byrne's head would be replaced by a computer-enhanced replica of McDiarmid's. The fight was initially written and filmed with Anakin at

Palpatine's side when Windu and the others arrive. Palpatine grabs Anakin's lightsaber with the Force to attack them. Anakin, wrought with inner conflict, watches the entire duel unfold before intervening. The scene was rethought after principal photography, and it was decided that Anakin should not come in until later, when it appears that Windu has won. As Palpatine feigns weakness and pleads for his life, Anakin is forced to choose his loyalty. These changes were filmed in late August, 2004, over a year after the sequence was initially shot. A small section of the office window frame was reconstructed on the B Stage at Shepperton Studios in London for this additional photography.

To represent Palpatine's decaying flesh as it absorbed more and more of his own deflected Force lightning, McDiarmid was filmed wearing increasingly grotesque makeup prosthetics. This effect was enhanced by blending each makeup stage into the next with computer graphics, until he transforms into the familiar wrinkled visage seen in *Return of the Jedi*. When Anakin steps to his defense, it becomes clear that the Sith Lord is not as weak as he appears to be. Palpatine easily dispatches Windu with lightning so powerful it lights up the Jedi's skeleton—a special effects homage to Darth Vader's final encounter with the Emperor. The bombardment sends the Jedi Master flying into the night sky, to plummet to his end. On set, however, Samuel L. Jackson was propelled through the window by a far less mystical power. Connected by a harness under his robes to a wire rig, Jackson was yanked backwards out the window by stuntmen jumping off a ladder. Windu's death marked Anakin's turn to the dark side, and the beginning of the end for most of the Jedi order.



EFFECTS

A wind machine simulates the gusts that would blow at such great heights. The dialogue drowned out by the noise was re-recorded later and mixed with the sound of real wind.

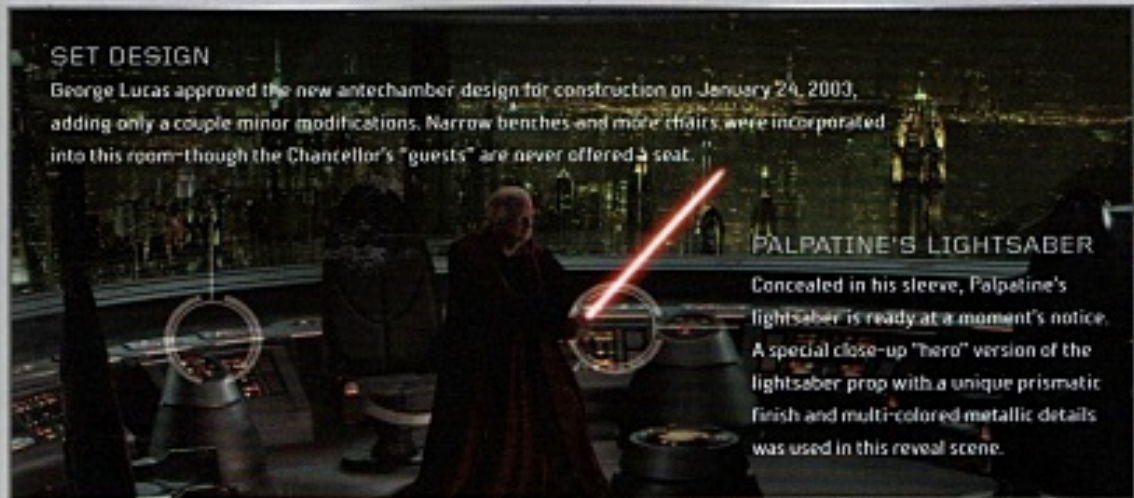


FURNITURE

Palpatine's chair is very similar in style to his Imperial throne on the Death Star in Episode VI. "There was a bit of foreshadowing there and some continuity with the later film", said set decorator Peter Walpole.

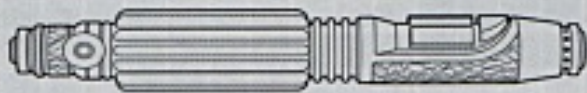
SET DESIGN

George Lucas approved the new antechamber design for construction on January 24, 2003, adding only a couple minor modifications. Narrow benches and more chairs were incorporated into this room—though the Chancellor's "guests" are never offered a seat.

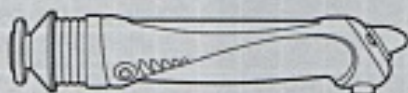


PALPATINE'S LIGHTSABER

Concealed in his sleeve, Palpatine's lightsaber is ready at a moment's notice. A special close-up "hero" version of the lightsaber prop with a unique prismatic finish and multi-colored metallic details was used in this reveal scene.



MACE WINDU'S LIGHTSABER



PALPATINE'S LIGHTSABER

MACE WINDU'S LIGHTSABER

Mace Windu's lightsaber was originally built from aluminum, brass, and steel. For dueling purposes, lightweight chrome plated castings with painted detailing, and durable carbon fiber blades were utilized.

"Sam Jackson wanted a very spectacular death," said Lucas. "It was the only thing he requested other than a purple laser sword. It was an easy thing to do with the way this sequence works."



DECOR

Around the office are many statues dating back to when the Sith ruled the galaxy. This one is of the ancient demagogue Sistros, who also adorns the top of Vice Chair Mas Amedda's staff.

CORUSCANT

The view of Coruscant beyond the window is a digital matte painting by ILM artist Yanick Dusseault. Green skies, usually a precursor to a coming storm, serve to enhance the mood of the scene.

THE BIG EVENT

WORDS: DANIEL WALLACE

August 15, 2008

STAR WARS: THE CLONE WARS HITS THEATERS!

GAMING UNLEASHED

Star Wars: The Clone Wars wasn't the only big event in 2008. Gamers pounced on *Star Wars: The Force Unleashed* in September. For the first time, a game allowed players to wield the Force with abandon by levitating objects and telekinetically flinging stormtroopers from ledges. Other tie-ins helped deepen the experience: a novel by Sean Williams and a comic-book adaptation expanded the story, while a roleplaying sourcebook detailed the game's weapons, vehicles, droids, characters, and more. Fans could also enjoy *The Art and Making of Star Wars: The Force Unleashed*, a book which came packed with concept art.



PLOTTING THE VECTOR

"VECTOR" CROSSOVER.

DARK HORSE COMICS 2008

Although Dark Horse had been publishing *Star Wars* comics for nearly two decades, the company had never done a multi-part crossover. And how could it? The four active *Star Wars* series in 2008—*Knights of the Old Republic*, *Dark Times*, *Rebellion*, and *Legacy*—took place in completely different time frames, with *Knights* set in the ancient past and *Legacy* in the distant future. The "Vector" story arc, which ran through all four titles in 2008, solved the problem by using a new Jedi Knight to bridge the eras. Celeste Morne, possessed by the spirit of a Sith Lord, fought both Darth Vader and Luke Skywalker in her journey across the centuries. Dark Horse collected the saga in two trade paperbacks.



REAL LIFE 2008

WORLD NEWS FEBRUARY 19

Fidel Castro announced he was stepping down as President of Cuba after a 32-year reign.

AUGUST 8

The 2008 Summer Olympics opened in Beijing.



OCTOBER 21

The Large Hadron Collider, the world's largest atom smasher, was activated at CERN near Geneva.

NOVEMBER 4

Barack Obama defeated John McCain to become the 44th President of the United States.

MONTH BY MONTH

JANUARY: The year-long crossover "Vector" began in issue #25 of Dark Horse's *Knights of the Old Republic*.

FEBRUARY: The young-adult series *Last of the Jedi* continued with book nine, *Master of Deception*, which took Jedi survivor Ferus Olin to Alderaan.

MARCH: Issue #12 of Dark Horse's *Star Wars Rebellion* continued the "Small Victories" story arc, in which Luke and a small Rebel team go on a suicide mission to destroy an Imperial depot.

APRIL: *Star Wars Legacy*

22: "The Wrath of the Dragon" featuring Darth Krayt strengthening his evil grip on the universe, was released.

MAY: Fans of the *Star Wars* Roleplaying Game bought *Wizards of the Coast's* new sourcebook *Threats of the Galaxy*.

JUNE: The first installment of the *Coruscant Nights Trilogy*, *Jedi Twilight*, by Michael Reaves, was released.

JULY: Tie-in products for the *Star Wars: The Clone Wars* theatrical release hit

shelves, including a novelization, a visual guide, a junior novelization, and a number of titles for young readers such as *Watch Out for Jabba the Hutt!*

AUGUST: *Star Wars: The Clone Wars* premiered as the first-ever full-length *Star Wars* animated feature.

SEPTEMBER: LucasArts released *The Force Unleashed* for PlayStation 3, Wii, Xbox 360, PC, and PS2.

OCTOBER: *The Clone Wars* debuted in its half-hour television format on Cartoon

Network in the U.S., with the episodes "Ambush" and "Rising Malevolence."

NOVEMBER: The two-part *Star Wars: The Clone Wars* story "Downfall of a Droid" and "Duel of the Droids" aired. Directed by Rob Coleman, these episodes were among the first to be produced, and feature some flexible IG-86 droids taking on our heroes!

DECEMBER: Scholastic kicked off a new series for young adults set during the classic trilogy with *Rebel Force: Target and Rebel Force: Hostage*, both by Alex Wheeler.



TRIUMPH AND TRAGEDY

LEGACY OF THE FORCE SERIES. DEL REY 2008

The future lives of Luke, Leia, Han, and other familiar faces continued to expand in 2008, with the publication of the final volumes in the nine-book *Legacy of the Force* series. Set against a backdrop of war between the Galactic Alliance and the Corellians, the saga centered around the fall to the dark side of Han and Leia's oldest son Jacen. Tempted by the teachings of Luke's old enemy Lumiya, Jacen embraced the ways of the Sith and became Darth Caedus. *Invincible*, the final book, came out in May and brought Jacen's story to an end in a fatal duel between him and his sister Jaina.



A LONG TIME AGO.... 2008

ENTERTAINMENT
2008

JULY 18

The *Dark Knight* hit screens and became the year's top grossing film.

MAY 22

Harrison Ford donned the hat once more in *Indiana Jones and the Kingdom of the Crystal Skull*.

JUNE 15

Special effects legend Stan Winston died at the age of 62.

NOVEMBER 23

Long-running British TV series *Doctor Who* celebrated its 45th anniversary as the longest-running science fiction show in television history.

Animation has always had a close relationship with *Star Wars*, from the Boba Fett sequence in the *Star Wars* Holiday Special to the *Droids* and *Ewoks* series of the mid 1980s. After witnessing the success of the traditionally-animated *Star Wars: Clone Wars* micro-series in 2003-2005, George Lucas pushed for a CG-animated version—and after viewing the results, he decided to turn part of it into a theatrical release.

Supervising director Dave Filoni and his team pieced together several episodes planned for a fall TV debut and added new footage for a 98-minute animated feature. The adventure introduced Anakin's new Padawan Ahsoka Tano and Jabba's colorful uncle Ziro, and took viewers to Clone Wars battlefields from Christophsis to Teth. Matt Lanter provided the voice of Anakin, while Christopher Lee, Samuel L. Jackson, and Anthony Daniels all reprised their movie roles.

Although the movie met with a cool reception from many critics, the debut of the animated series on October 3 was a giant hit, becoming Cartoon Network's most-watched series premiere in its history. *Star Wars: The Clone Wars* continued to score high ratings, and Season Two debuted in the fall of 2009.



DIRECTING THE TROOPS



STAR WARS: THE CLONE WARS SUPERVISING DIRECTOR DAVE FILONI OFFERS SOME REVEALING INSIGHTS INTO THE SERIES, PLUS THE FEATURE-LENGTH THEATRICAL VERSION THAT HIT CINEMAS IN 2008. WORDS: JONATHAN WILKINS

Insider: What prompted the decision to produce a theatrical version of *The Clone Wars*?

Dave Filoni: We always watch our dailies in an actual theater, and when we started showing George [Lucas] the results he instantly said "Wow, this looks great on a big screen." So from the get-go, he said the fans really should get to see this on the big screen—and the seed was planted. We started to think of it in terms of this really working as a feature.

We were all eager to show fans something they know is *Star Wars*, but [seeing it on a big screen] is different. It's that difference that makes us all so excited about this, and the opportunity to work with *Star Wars* in animation.

Were there any parts of the movie that made you think, "Wow! That worked out better than I expected,"?

It'd be easy to cite a lot of action sequences, but I think that Anakin and Ahsoka have some moments where they're talking and really figuring out how they're going to relate to one another. Those scenes really work well and that holds the whole thing together.

The Clone Wars has a unique look, yet it retains that distinctive *Star Wars* feel. Was it difficult to ensure it felt like part of *Star Wars*?

I think that is something you worry about, since

Star Wars is so well known. You want to make it something that the fans are going to relate to, but also something that the average viewer who's not into *Star Wars* relates to. I think it grabs both those groups. The first thing we had to do was get a really talented group of people that were familiar with the look—production staff, artists who loved the material—and we looked at the films and used them as a source, because it's already so well designed. Of course, George Lucas being a big part of it was the caper that really said, "OK, this is going to be *Star Wars*" because George is the crucial ingredient.

Were there any particular styles of animation that provided inspiration for the project?

We looked at the first *Clone Wars* TV series that Genndy Tartakovsky had done for Cartoon Network and looked at the design that Paul Rudish had done for it, and used those for inspiration. They had a lot of the same challenges that we did. How do you translate these well-known characters into animated form? We wanted to respect the work that they had done. I had just come off *Avatar* at Nickelodeon so I was very much in that frame of mind and brought a lot of what I was doing there to *Star Wars*, so that was definitely an influence. I brought Justin Ridge, one of the assistant directors, with me and several people



from *Avatar* followed. We all love anime, so there's a broad range of influence from that area as well.

How exactly do you "direct" animation?

Well, it's collaboration. Animation is a group project, and you need to have a clear vision of what you want to do. Then you need to work with your artists and your writers to make sure that you're all on the same page and to see what they can bring to the project and to the story. Once you're sitting in editorial, looking at the shots and pacing out the story, that's where you really start to get more creative and bring the story to life. Really, it's the collaboration that's the important thing. There are just so many people involved, from the initial story idea to what you finally see up on the screen; it's really an amazing effort.

Is it helpful that everybody knows *Star Wars*?

I'll say it time and again at work, "Well, did you look at the reference?" If we're talking about clone troopers or certain guns, or certain other weapons or vehicles, I'll say "Well, did you watch *Attack of the Clones*? Because those are in *Attack of the Clones*." It's definitely great to have the six films as our style guide for everything we're doing.

So I guess you don't get to shout "Faster! More intense!" like George has been known to do?

Actually I do that all the time! It works for *Star*





Wars! It's one of the things that maybe I've adopted from George, but you need that intensity. It sounds clichéd, because as fans we all know he says that, but I can tell you, there's really something to it!

How important is continuity versus storytelling?
We're very *aware* of continuity, we want to maintain it, and so it's very important. Yet when you look at what George did with the prequels, there are obviously some things that I think the fans assumed would have been one way, but that George decided would be different. There's Threepio being built by Anakin Skywalker—I never saw that coming! It all depends on what the purpose is and what you're trying to tell in the story. Then you have to balance that version for the continuity argument. We have tried to stay very looped-in with people who focus specifically on continuity to make sure [we get it right]. Each decision, each judgment, is made carefully, so it's really a balance between the two.

Looking back, is there anything that you'd do differently following the rapid developments in CGI movie technology?

It's almost a joke between George and me, because when you make



"I LOVE SO MANY PARTS OF IT. BECAUSE OF THE EXPERIENCE, AND WORKING WITH GEORGE, I'M A BETTER DIRECTOR THAN I WAS."

-DAVE FILONI

a movie, you learn so much in doing it that you would probably do it differently next time. I think that this movie is very much like that. I love so many parts of it, and yet because of the experience, and working with George, I'm a better director now than I was.

I would do things differently now, of course. He'll tell me "Well, David, you can't change everything." I'll say "Wait a minute!" because, of course, he's known for making changes!

You mentioned George has been very hands-on. What's the most important or surprising thing that you've learned from him?

I think it's really editing. Jason Tucker, my editor, would really attest to that fact. We work very hard on the footage and George comes in and looks at it with us. He's really amazing, how he can get sequences and move them around to really push the tension and dynamics of what's going on in the story. I've had to be a real student of that in the last few years, and that's probably one of the most important things I've really tried to grasp.

What was it like at Celebration IV when you heard the first fan reaction to *The Clone Wars* trailer?

That was pretty amazing. I have to say. Luckily, there were some of the crew from *The Clone Wars* in the audience. I think that was really uplifting because we work in secrecy a lot, up on the Ranch, and we're not able to get a reaction from people that aren't working on it. To finally get some kind of reaction from the fans was great for everybody. We went back to the Ranch doubly energized to really do this, do it well, and do it for the people that care about the movies.

Was there a sense of pressure that you had to live up to huge expectations?

Yes, there's always that because it's *Star Wars*. If I wasn't on this side, I'm sure I'd be the fan out there saying "Well, this better be good!" You know, we're all trying to live up to that. That's our focus.

Given that audiences—and fans in particular—know the characters really well, what sort of challenges were there in getting them exactly right?

It was very difficult early on when we were designing the characters. It was a real trick to get them, especially Anakin and Obi-Wan, to look right. They went through a lot of interpretations. We had a lot of opinions from the crew because people love and know these characters. In particular, Anakin was very difficult to nail down. Instead of going for a dead-on actor likeness we'd just go for, "Well, what makes someone a Skywalker?" That's what really got us over the hump for Anakin.



Anakin is obviously an established character, but you get to introduce an all-new character. What can you tell us about his new Padawan Ahsoka? Ahsoka really stands between Anakin and Obi-Wan. If you look at Obi-Wan, he's the Jedi who believes in the Old Republic, and Anakin's leaning towards a new order. Then you have this young girl who's in between. She's really trying to figure out what is going on and deal with decisions she has to make. She was trained as a peacekeeper, [but] now she's forced into being a soldier, like all the Jedi. How do these young Padawans react to that? It's one of the interesting stories that we get to tell. Anakin is so adept at what he's doing, as is Obi-Wan, so she's a great character to have. We took a lot of notes from Carrie Fisher's performance as Princess Leia and how she reacted to very strong characters like Luke Skywalker and Han Solo. We try to get a bit of that into this young girl. That's a big inspiration.

Whose decision was it to use Expanded Universe characters like Asajj Ventress? Is this something we might see more of?

I think it's always interesting to see which Expanded Universe characters turn up in a *Star Wars* movie or the *Star Wars* TV show, like when Aayla Secura turned up in *Attack of the Clones*—that was a big deal. Asajj Ventress was a natural because of her role in the previous *Clone Wars* [animated micro-series]. She was somebody that we all thought we could use and

develop. How does she fit into the saga, with Dooku and the Sith?

As far as other characters, we're always looking at it. In truth, there's so many characters in the films that we didn't really get to see a lot, like Kit Fisto and Plo Koon. You could go around the [Jedi] Council's chairs, and have 12 episodes right there.

You've previously compared *The Clone Wars* to the *Star Wars Tales* comic books. Why is that?

Well, the *Star Wars Tales* are great. You can pick them up again and again. Killian Plunkett did the story about C-3PO and Darth Vader on Cloud City. You see inside C-3PO's head and he has these reflective moments. It's great, because Killian's now working on the show. Those are all great stories and we're doing similar things, like looking at the clones. You can do so many different stories just about the clones to try and get into the heads of these guys. What kind of soldiers were they?

How individual were they? There are just a ton of questions around them, so we look at those and look at the Jedi Council. We were all so excited the first time we saw a Jedi Council member: who were these guys? Why does that guy look like that? What does their lightsaber look like? It's just exciting to get to explore things like that, if George wants to, and if we find a particular character interesting.

We know how most of these characters end up—does that create any restrictions on the story? Sometimes there are certain situations that we just have to observe and be aware of. Obviously, in *Revenge of the Sith*, General Grievous and Anakin have, quite plainly, never met each other face to face. You're constantly amazed that what seems like a restriction becomes a really creative outlet, something that's not done the easy way but done the hard way. It's thrilling and exciting. ☺

Special thanks to Dave Filoni, John Singh and Steve Sansweet





THE STAR WARS SAGA IS PACKED WITH DOUBLE ACTS SUCH AS LUKE AND LEIA, HAN AND CHEWIE, AND R2-D2 AND C-3PO. NOW YOU CAN ADD A NEW DUO TO THE LIST AS ANAKIN AND AHSOKA, AKA **MATT LANTER** AND **ASHLEY ECKSTEIN**, TAKE ON THE SEPARATISTS!

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ELE

THE CLONE WARS



Star Wars Insider: How did you both get involved in *The Clone Wars*?

Matt Lanter: It was a normal everyday audition for a job. My voiceover agent told me there was a casting call for a *Star Wars* animated series and they said they couldn't tell me anything about it. Being a new *Star Wars* production, there was a lot of secrecy, so I went in not really knowing what to expect. I was supposedly reading for a character called Deak Starkiller, which I researched to try to get some information. I couldn't find anything, so I was kind of in the dark as to what I should do.

Dave Filoni [director] and Catherine Winder [producer] told me to play a combination of Luke Skywalker and Han Solo, and I had a small script to read. A couple of days later I got the call to say that I got the job, and also that I was Anakin Skywalker—one of the leads of the series. So it was quite a twist!

Ashley Eckstein: I was actually called in to audition for the role of Padmé. I showed up, but I didn't have high hopes because I'd worked really hard to sound like Natalie Portman and wasn't quite mastering her voice. I told my agent that I didn't think I was quite right for the role, but she advised me to go anyway.

As I said the first line, they cut me off and told me that I sounded too young. So it was exactly what I had thought. However, they said that they wanted me to audition for a different role. They didn't tell me who it was, but they did say it was a new character. They wanted me to toy around



with some different accents and put my own spin on it. Everything I was coming up with wasn't what they wanted and I was getting really frustrated, but somehow I managed to get a call-back.

So I went to a dialect coach and I practiced the accent that they wanted me to come back with. But it still wasn't what they wanted! Usually, I am pretty composed in auditions—if I'm struggling or if I mess up I try not to let it show—but for some reason I let my guard down and my frustration showed through. They saw that I was really disappointed in myself and I was trying to be perfect for them. I walked out of the call-back and told my husband that I didn't think that I had been able to give them the accent they wanted. Somehow, though, I got the part. But I still didn't know who I would be playing!

When I showed up to the first recording session, they told me who the character was, then said, "We don't want you to use an accent, we want you to use your own voice, because your expressions, body movements, and the inflection of your real voice is what we had pictured for the character of Ahsoka! Let's toy around with it and bring some of your natural attitude to the character, and let's try to find Ahsoka." It was a collaboration; we worked



on it for a couple of months, and finally found the character.

Dave Filoni, Catherine Winder, and Henry Gilroy [writer] knew what they wanted. They did such an amazing job creating the character of Ahsoka. I just took their direction and gave them a bunch of options. And they would say, "We like that reading, we like that inflection, we like that tone of your voice." I was just grateful that they let me toy around with it and bring a little bit of myself to the character; they were such an awesome team to work with to create Ahsoka.

Are you both *Star Wars* fans?

Matt: I wasn't a fan like I am now, that's for sure! I'd seen the films, but I'd never really paid attention to the detail and everything that goes into the whole *Star Wars* saga. I researched everything, and now I'm fascinated.



Ashley: I was a *Star Wars* fan, but what I've learned is that there are varying degrees of *Star Wars* fans! I had watched all of the movies, but it really stopped there. When I was a kid, I would play *Star Wars* around the house with my older brother. We would play different characters; he would be C-3PO and I would be R2-D2, or he would be Luke Skywalker and I would be Princess Leia. We were definitely fans of the movies back then. Of course, I saw the prequels as well, but my knowledge really stopped there. I want to be a fan and know all the bits and pieces of trivia. I joke that I'm Dave Filoni's Padawan! I really try to pick his brain, because when fans ask me trivia questions, I want to have the answers! I'm fascinated by the *Star Wars* universe. I look forward to learning more about it.





Matt, did you study Hayden Christensen's performance as Anakin in the prequels?

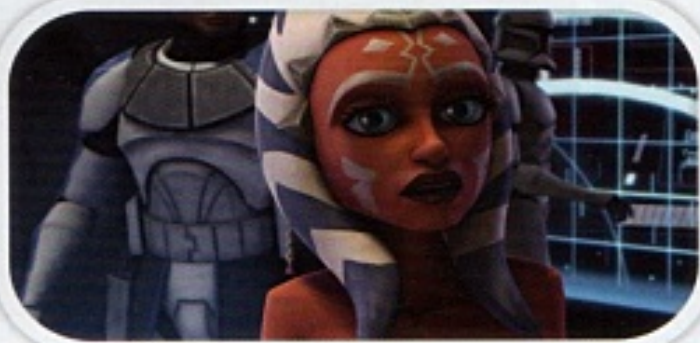
Matt: I went back and watched them again, and took note of some of the important features of the character, but for the most part we're trying to do something new with this Anakin in *The Clone Wars*. He's a hero and a mentor. He's this great warrior that we always heard about. In the films, Hayden did something that was very necessary to portray that spiral down to the dark side. He did what he had to do in those films, but now we're seeing Anakin in a different time period where we actually get to relax a little and expand on his character during that time. And during *The Clone Wars*, you'll see some flashes and tones of the dark side here and there, but for the most part he's still a happy-go-lucky guy.

Ashley, did they have a detailed back-story for Ahsoka when you began?

Ashley: I know Dave Filoni has one now! He gives me bits and pieces of details, but I actually don't know Ahsoka's full story yet. We haven't gotten into it. It's all locked in his brain, and I think it's going to come out eventually. I'm looking forward to learning more about her. I truly feel like one of the fans, because I don't really find out about Ahsoka until I walk in to record an episode!

Dave has told me everything I need to know to be able to give the performance up to this point. I can't say enough about Dave as a director. He knows how to get the best performance out of each actor. His patience and his knowledge are amazing. I've learned so much from him.

THE CLONE WARS



Dave Filoni has said that a lot of Ahsoka was based on Carrie Fisher's mannerisms. Were you aware of that?

Ashley: Definitely. When we were recording the sessions for each episode, Dave gave me notes and thoughts on how he wanted me to read a certain line with a certain level of spunk to try and make it reminiscent of what Carrie Fisher did. We wanted to bring some of the spirit of Princess Leia into Ahsoka. We liked how funny and independent she was.

You've got an obvious rapport with Matt. Have the two of you consciously worked on that?

Ashley: In the voiceover world you don't always have the luxury of recording together. Something Dave stressed from the beginning with us is that he really wanted to get the cast together when we record episodes. I'm so glad, because I don't think we would have formed the chemistry that we have if we hadn't been in the same room standing next to each other saying these lines.

Matt and I are definitely like brother and sister—we give each other a hard time! When we were up at Skywalker Ranch doing the press junket, we got to test out the Nintendo game, *Star Wars: The Clone Wars Lightsaber Duels*. Of course he beat me! I've challenged him to a rematch at some point and my husband [baseball star David Eckstein], who's very good at videogames, is going to train me. Matt better watch out, because I'm going to come back with a vengeance!

Baseball players definitely have similarities to Jedi. Kids really look up to them, and with the baseball bat they kind of look a little like Jedi, too!

And they both get to be on trading cards!

Ashley: That was a little weird to see! I never in a million years thought I would have my own Topps card!

How does the recording process work?

Matt: The recording process is a lot of fun for all of us! We usually try to record an episode with other actors. We get the script a day or two before, and we'll record for about four hours at a time, to get a 22-minute episode. It's easier and better to play off each other, especially, for example, in scenes with Obi-Wan and Anakin, and also Ahsoka and Anakin. We have that banter back and forth that's fun and witty, much like Han Solo and Princess Leia had. It's nice to have James Arnold Taylor [Obi-Wan] and Ashley in the booth next to me, so I can bounce that energy back and forth. Dave Filoni is always there, and before we record the episode he explains what's going on in this installment and how things might look. It's a lot of fun. We get in there and we laugh a lot and we finally get the work done!

By this point, we're well into the second season, so I think all of us know our characters pretty well. I'll go over it and I have my interpretation of how it should be done, and Dave will say if he was thinking of something different and let us know how it should be. For the most part, he is pretty hands off, and lets us do our thing. He's a really cool director and fun to work with.



THE CLONE WARS



Given how far in advance you record the show, is there a lot of secrecy?

Ashley: We don't get to keep any of our scripts. We get them 24 hours before we record an episode, and then we have to turn them in before we leave the studio. It really is tough because I don't remember some of the stories in terms of details—we recorded them around three years ago! It's kind of tough if a fan asks me what my favorite line is, because I don't have the luxury of going back to the script. When they watch it on Friday nights on Cartoon Network that's the first time I'm watching it, too!

When you do see the completed episodes, are they always as you imagined?

Matt: I can't think of a specific example, but there have been several times when I've seen it and thought, "Oh! That's what he was talking about. That's what it looks like!" It's so hard, especially in the *Star Wars* world, because anything goes. You can be on any number of planets that look like any number of environments. Sometimes it's hard to imagine, so when you see it, it's a special treat. I'm a huge fan of the show, and I watch it every Friday with everybody else!

Ashley: I'll take it back to the first experience, which was the movie. I really had no idea about Ahsoka's fighting style or lightsaber techniques. I had no idea how tough she was until I actually saw her fighting Ventress. There was a deleted scene from the movie, when Ahsoka fights



a giant rancor. I had no idea what that would look like. Of course, Dave explained it's this giant monster, but I had no idea how big this monster was and how little Ahsoka was, and how agile. I didn't realize how cat-like she was, and how good she was with her body movements. She's like a little gymnast! She can go anywhere and flip anywhere. I had pictured it in my mind, but the animation blew me away. I was really excited to see how tough she was, and that continues with the episodes in season one. In *Cloak of Darkness*, Luminara and Ahsoka fight Ventress and I had no idea what she could do with a lightsaber! Every session we go in to, I tell Dave, "Thank you for making me so tough! This is awesome!"

How far in advance do you actually record?

Matt: Right now [December 2008], we're about halfway into the second season. We were working on the project around two years before it was even announced. We had to be real secretive about it. I was anxious to get it off my chest, because I couldn't even tell my own mom what I was working on, so it was nice to be able to talk about it!

Do you have any favorite scenes as Anakin?

Matt: I really love the witty banter. It's really fun to get in there and bounce that sarcasm back and forth with Ashley or James. It's all about getting that timing and that fun tone—that's what I like the best.

Do you have a favorite episode?

Ashley: I really like *Cloak of Darkness*, which was all female Jedi power! With Luminara Unduli and Asajj Ventress, it showed that the women could kick some butt, too! Because I don't get to see the action when we record, I'm always surprised with how tough these female characters look. Everything Dave and the animators do blows my mind! Season one is a huge growing experience for Ahsoka. I ask fans to be patient with her and watch her grow. Ahsoka was very young, very raw, and very green at the start of the series. That's the fun part, because we get to watch her grow. In my opinion, she's definitely moving in the direction that I think fans want to see her go.



Is it satisfying to play a character that young girls can relate to?

Ashley: Yes. I was a huge tomboy growing up. While I loved dressing up for the movie premiere, I have this inner tomboy who likes to get down and dirty on the baseball field! When my husband has batting practice you'll see me in the outfield throwing baseballs for him.

I feel that I was like Ahsoka when I was younger. I was the only girl on the baseball team. I had an older brother and I wanted to hang out with the boys! I wore my hat backwards, I wouldn't brush my hair, and I wore a *Karate Kid* outfit for my school pictures. I'm glad that young girls today who watch Ahsoka realize they can hang with the boys. I wish I'd had a character like Ahsoka to look to when I was young, because she proves girls can do the same things that boys can. I think she shows that if you're mentally and physically fit, there's nothing you can't do. Girls can be just as tough as the boys!

What it's like being an action figure?

Ashley: It's like the Topps card. Never in a million years did I think I was going to have an action figure! It's so cool. I wasn't into Barbie growing up—I played G.I. Joe and He-Man with my brother! So to be able to have an action figure for a character that I play is a dream come





true! I couldn't find my action figure anywhere. I went around to all the stores looking for it! As actors, we're not given our toys. Finally I was at a fan convention in Dallas, and I bought it from one of the vendors there, because I wanted it so bad! Now I've got nieces and nephews who enjoy playing with their Ahsoka action figures!

So I guess you are their favorite aunt!

Ashley: They definitely ask me to say certain lines from the show. I think they just find it all too strange because they hear me talk every day and mostly my voice is Ahsoka's voice, I don't really change it that much. When I talk to my nephew and say, "Hey Skyguy, how you doin'?" he sometimes does a double-take, as if to say, "That's a little strange!" It's definitely a family bonding experience and I'm just enjoying every bit of it.

And you're back for season two....

Ashley: Yes! The outlook for Ahsoka is locked away in Dave and George Lucas' minds. If they know what her future is, they haven't told me yet. I read each script on the edge of my seat because if I see Ahsoka's in danger, I don't know what her future holds. I'm really looking forward to finding that out one day!



Where would you like to see Anakin go as *The Clone Wars* progresses?

Matt: I think we all know where he eventually goes! He's like the Titanic—we know he's a sinking ship. I don't know what the timeline is as far as how much we're going to see him travel to the dark side. We haven't talked about the span. I know we're seeing flashes of the dark side here and there, and we're going to discover a little more why he has a huge fall at some point in the series, but I don't know when. ☹️



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WORDS: JASON FRY

They're *Star Wars*' odd couple—a fussy golden biped who speaks more than six million languages and specializes in etiquette and protocol, paired with a spunky, barrel-shaped astromech who communicates solely (yet quite effectively) through a complex series of beeps and whistles.

Whatever the adventure, wherever the location, you can always count on C-3PO to wish he were someplace more civilized, where he'd be less likely to be shot at by stormtroopers or battle droids, or pulverized by asteroids. Just as certain, you can count on R2-D2 to coolly save our heroes from certain death when all else has failed.

The novels of *Star Wars*' Expanded Universe have given Artoo and Threepio plenty of opportunities for heroics—and some surprising star turns along the way. Here are 10 of their greatest moments from the novels.



LOVE BUZZ

Not all of the droids' heroics came in Luke's service. In 2008's *The Clone Wars*, we see Anakin Skywalker and Ahsoka Tano escape Teth's monastery on the back of a can-cell, with Artoo using his booster rockets to follow. But how did Anakin and Ahsoka get a ride on a giant fly? Karen Traviss explains that the can-cells are attracted by the engine sounds of the Republic's gunships, which they think are mating calls. Can Artoo mimic the sound of a gunship? The little droid responds that he can mimic the full range of Republic vessels—and Separatist ones too, if he's asked nicely!



A LAST MEAL

In Aaron Allston's *Rebel Stand* (2002), Han and Leia are captured on Aphran, leaving Artoo to plan a rescue by taking advantage of the literal-mindedness of droids. Artoo discovers a loophole in the prison computers' routines for prisoner care. After a bit of messing with images in a database, Threepio is able to walk a lightsaber and blaster right through security and have them brought to Han and Leia. Thanks to Artoo, the prison computers recognize them as various Corellian foods. Leia's reaction as the weapons are delivered for breakfast? "Well, that makes this my favorite prison ever."



THREEPIO 1, BUREAUCRATS 0

In Kristine Kathryn Rusch's *The New Rebellion* (1996), Threepio and Artoo must discover who's sabotaging the New Republic's X-wings—a mystery that gets Artoo

shot and Threepio buried in rubble. And that's before they tackle a receptionist droid charged with keeping petitioners away from Mon Mothma. "We are above your petty bureaucratic power gambits," Threepio warns, adding that "I will personally make certain that you are demoted to working as a translator for mechanical garbage compactors." As protocol goes, that's pretty bare-knuckled.



LICENSE REVOKED

Han Solo missed a lot while entombed in carbonite, including a mission to Coruscant, in which Luke, Lando, and Leia ran afoul of criminal kingpin

Prince Xizor. As told in 1996's *Shadows of the Empire* by Steve Perry, Luke and Lando leave the droids on the *Millennium Falcon* while they infiltrate Xizor's castle. When the *Falcon*'s hiding place is discovered, Threepio has to take the wheel—and as Luke listens in horror via comlink, the protocol droid crunches through a billboard and a broadcasting tower. But he also manages to arrive just in time to save his friends—which is more than good enough, under the circumstances.





QUESTIONS OF MORTALITY

An intriguing subplot of the *New Jedi Order* series sees Threepio wrestle with the thought of his own destruction or obsolescence.

Artoo doesn't think much of his counterpart's musings, telling the golden droid to face the end bravely. But in *Rebel Stand* (2002), Threepio finds an unlikely philosophical partner: the combat droid YVH 1-1A. The two watch sparks fall from Han's welding torch and wonder if sparks feel fear at knowing their end is near—an unexpectedly touching scene amidst the tale of galactic war.



TAKE THAT!

In Timothy Zahn's *Dark Force Rising* (1992), Luke falls under the spell of Joruss C'baoth, becoming judge and jury for the poor inhabitants of Jomark. Mara Jade

breaks the dark side's hold, but she and Luke then face C'baoth's fury. It's a short fight, Artoo, sitting ignored in Luke's X-wing, opens up with the starfighter's cannons, knocking C'baoth out. "Artoo," an impressed Luke muses, "wasn't shooting to kill."



HOW CLUMSY OF ME!

Threepio isn't a warrior, unless you mean that skirmish with "Jedi dogs" on Geonosis (don't ask him—he doesn't remember). But he

proves an effective adversary when Viqi Shesh and a squad of Yuuzhan Vong infiltrators come to kidnap baby Ben Skywalker in Troy Denning's *Star by Star* (2001). One offer of refreshments and a dropped glass ball later, the commandos are down and Shesh is running for her life. Was it something Threepio said?



OLD MEMORIES

As every *Star Wars* fan knows, Threepio has his memory wiped at the end of *Revenge of the Sith*. But Artoo's memory banks contain information of enormous interest to Luke

and Leia as they wrestle with their family's legacy. In Denning's *Dark Nest* trilogy (2005), Luke stumbles across a recording of Anakin and Padmé discussing his dream that she will die in childbirth—only to have Artoo refuse to show more. When Luke finally unlocks Artoo's memory, the two trilogies are knit together by the little droid who witnessed it all.



A CORELLIAN'S CYRANO

If you needed a hint that 1994's *The Courtship of Princess Leia* would be different, you got it early in Dave Wolverton's book. After an intoxicated

Han turns to Threepio for romantic advice, Threepio tries to help, and on Dathomir he breaks out a song he's written—"The Virtues of King Han Solo"—with accompanying symphonic music and even a tap-dance routine. Princess Leia is agog. You will be, too.



ARTOO ATTACK!

One of the many treats of Matthew Stover's *Luke Skywalker and the Shadows of Mindor* (2008) is seeing things from Artoo's perspective.

When Han, Leia, and Chewie are dragged deep into the planet Mindor and assaulted by Melters, we watch Artoo monitor things with a computer's precision, until an old subroutine activates—and it's time for the little droid to go to war.

What does the future hold for this unlikely droid duo? If the past is any guide, lots of arguments, calculations of odds, and interfacing with computers, both helpful and malign. And, you can be sure, there will be unexpected duties and last-minute rescues. After decades of adventures, Artoo and Threepio can expect as much—as can all the readers who have grown to love them. 🐾



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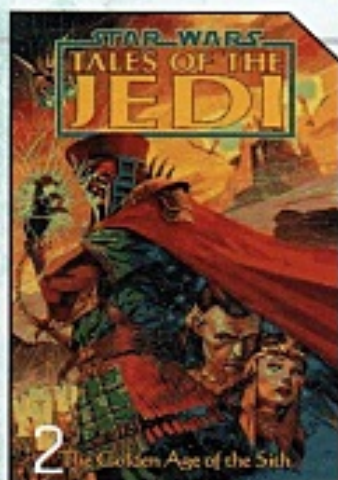
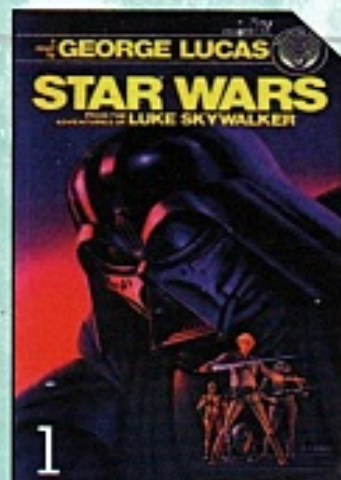
1978's *Splinter of the Mind's Eye* was the saga's first full Expanded Universe tale.

50

FACTS ABOUT THE EXPANDED UNIVERSE

THE SANDBOX THAT GEORGE LUCAS
CREATED ONSCREEN WAS JUST TOO
ENTICING FOR TALENTED AUTHORS AND
ARTISTS TO RESIST, THUS CREATING
A RICH EXPANDED UNIVERSE.
DAN WALLACE MINES THE EU FOR US.

Hugh
Fleming
95



1. The Expanded Universe (EU) actually predates the movies themselves, with the expanded movie novelization debuting in December 1976.

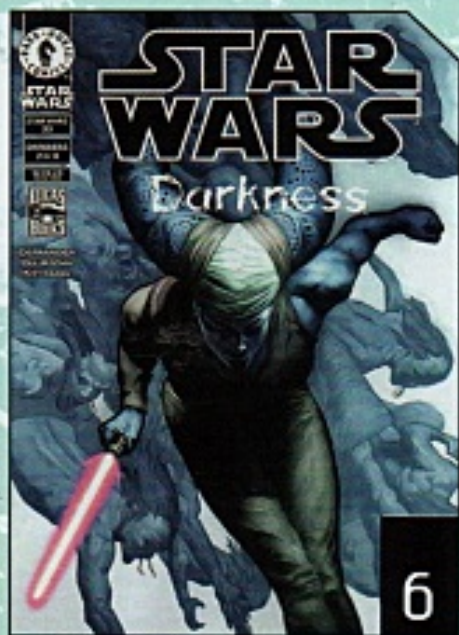
2. The comic book series *The Golden Age of the Sith* is set earliest in the timeline, taking place 5,000 years before *A New Hope*.

3. The comic series *Star Wars: Legacy* is set at the latest point in the timeline, taking place 137 years after *A New Hope*.

4. The Expanded Universe reached into comics with issue #7 of Marvel's *Star Wars* series, entitled "New Planets, New Perils!"

5. The mighty Chewbacca met his noble end in the novel *Vector Prime*, killed when the Yuuzhan Vong sent a moon crashing onto a planet.

6. Jedi Knight Aayla Secura originated in the EU and moved into the films after George Lucas saw her on the cover of issue #33 of the Dark Horse comic *Star Wars: Republic* in August, 2001.





7. Han and Leia got married four years after *Return of the Jedi* in the novel *The Courtship of Princess Leia*.

8. Although Han and Leia appear to have a wedding in the young reader book *Prophets of the Dark Side*, it was later overruled by the nuptials seen in *Courtship*.

9. Variations on the Death Star from the EU include the *Tarkin* from Marvel's *Star Wars* comics, the *Darksaber* from a novel of the same name, and a Death Star prototype, referred to in several novels and comics.

10. Chewbacca's family, including his wife Malla and his son Lumpo, were introduced in the 1978 *Star Wars* Holiday Special.

11. Boba Fett debuted in the Holiday Special's animated segment, riding on lizard-back on the Mud Moon of Panna.

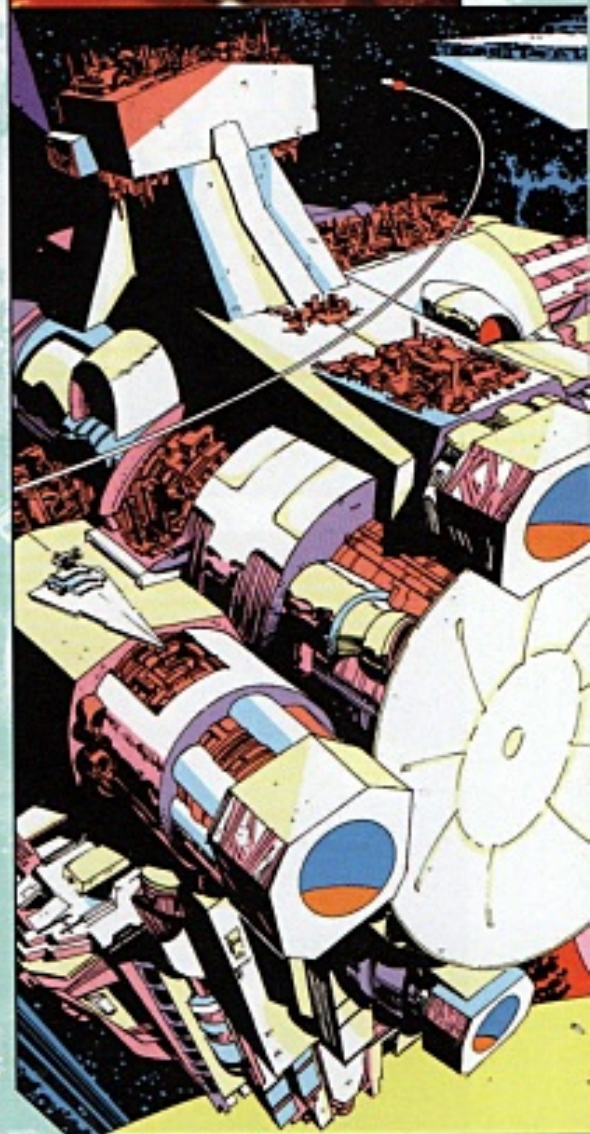
12. General Grievous first appeared in a 2004 episode of the *Star Wars: Clone Wars* micro-series, a year before his film debut.

13. *Star Wars: Clone Wars* won two Emmy awards for "Outstanding Animated Program" in 2004 and 2005.



STAR WARS BACK

RETURN OF THE JEDI
EPISODE VI





14. The 1997 game *Jedi Knight: Dark Forces 2* featured extensive video sequences starring Jason Court as lead character Kyle Katarn.

15. 1995's *Rebel Assault 2* featured the first live-action, in-universe *Star Wars* footage since *Return of the Jedi*.

16. Issue #81 of Marvel's *Star Wars*, "Jawas of Doom," was the first comic to depict Boba Fett's escape from the Sarlacc.

17. *The Ewok Adventure* (later named *Caravan of Courage* for international theatrical release) was the second-highest rated TV movie of 1984 among all U.S. television networks.



18. The 1985 cartoon *Droids* introduced the Boonta speeder race, later referenced as the Boonta Eve Classic Podrace in *The Phantom Menace*.

19. Three rare *Star Wars* 3-D comics appeared in the late 1980s from short-lived publisher Blackthorne Comics. A planned fourth issue was never printed.



20. Many alien names now accepted as canon (including Rodians and Twi'leks) originated from the *Star Wars* Roleplaying Game published by West End Games.

21. For his novel *Heir to the Empire*, Timothy Zahn wanted to create an insane clone of Obi-Wan Kenobi until Lucasfilm vetoed the idea.

22. The 1993 computer game *X-Wing* was the first *Star Wars* flight simulator and the first game to expand the classic trilogy beyond the movies.

23. Kyle Katarn, one of the toughest warriors in the EU, debuted in the 1995 game *Dark Forces* and moved into novels, comics, and action figures.

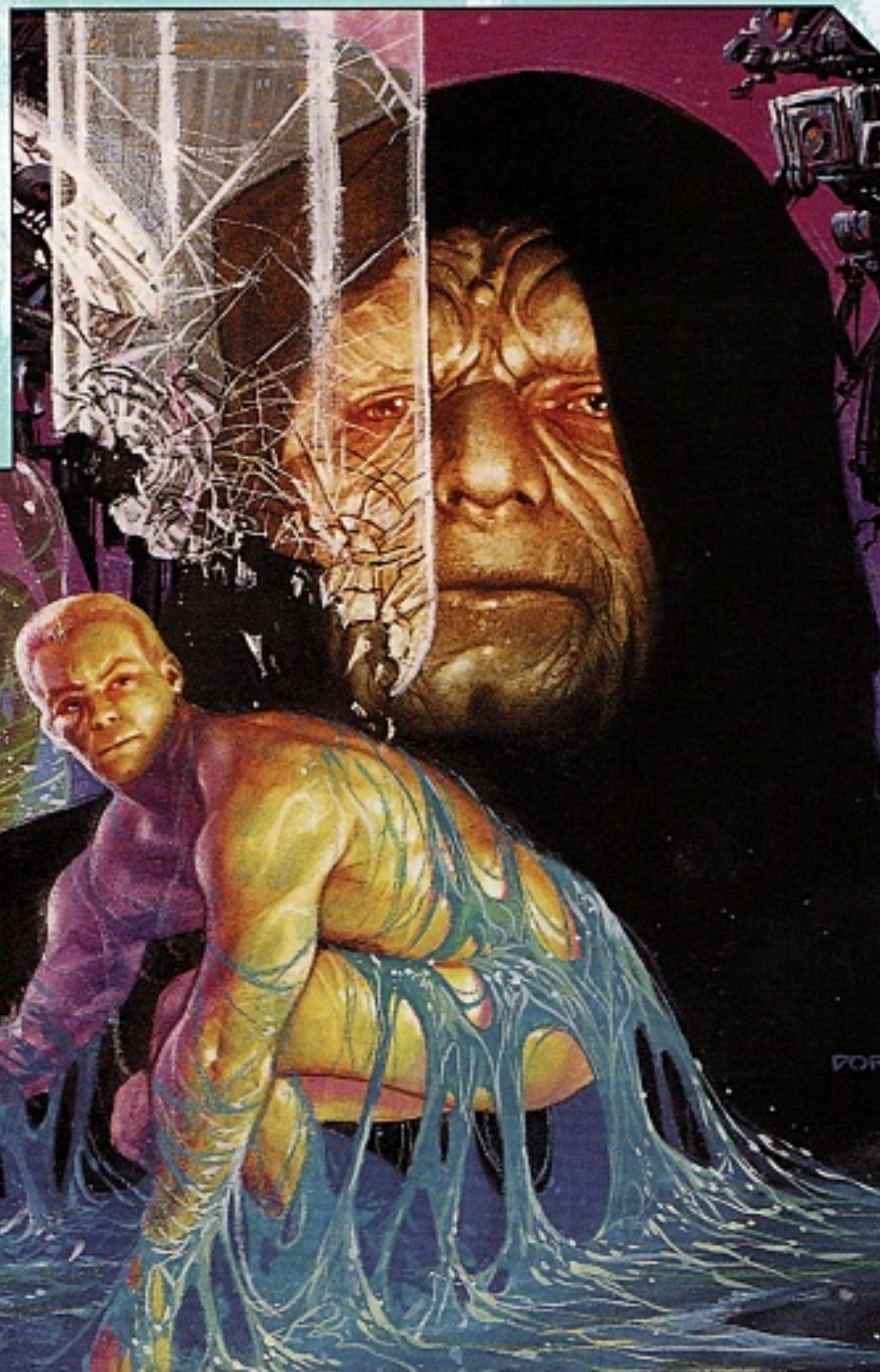




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STAR WARS BACK RETURN OF THE JEDI
EPISODE VI

24. A young Kendal Ozzel appears in the comic *Star Wars: The Clone Wars 7: In Service of the Republic*. At the end he is promoted to Admiral.

25. The comic series *Dark Empire* brought Emperor Palpatine back from the dead in a cloned body. He was finally killed off in *Empire's End*.

26. 1996's *Shadows of the Empire* was a "movie without a movie," featuring a novel, comic, video game, trading card set, action figure line, and even its own soundtrack.

27. The *Shadows of the Empire* soundtrack introduced an ancient Imperial language developed by Lucasfilm's Ben Burtt.

28. The one-shot comic-book *Jabba the Hutt: The Hunger of Princess Nampi* features a female from Grooturoo who threatens to eat Jabba!

29. In the 1996 *Black Fleet Crisis* novels, Luke became convinced a woman named Nashira was his mother. She was eventually revealed as an imposter.

30. Fans carved out their own piece of the EU with *starwars.com*'s "What's the Story?" contest, which gave them the chance to write the bios of background characters.

31. Mark Hamill briefly reprised his role (vocally at least) as Luke in the 2000 television commercial for the novel *Vector Prime*.



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32. *Knights of the Old Republic* won the Game Developers Choice award for "Best Game of 2004," along with dozens of other accolades.

33. "Darth Caedus" received his name in a fan contest sponsored by Del Rey and Lucasfilm for the *Legacy of the Force* novels.

34. *Star Wars: Legacy's* Cade Skywalker—Luke's distant descendant—is a bounty hunter trying to kick his addiction to death sticks.



34





35

35. The galaxy-shaking Mandalorian Wars are detailed in the comic series *Knights of the Old Republic*.

36. Han and Leia's children have been targets of tragedy. Sons Jacen and Anakin both died, and daughter Jaina is the only survivor as of the current *Fate of the Jedi* series.

37. Although pilot Wedge Antilles gets only a few lines in the movies, he's the star of numerous *X-Wing* novels and comics.

38. A carnivorous planet is just one of the horror-themed shocks in the *Galaxy of Fear* young adult books.

39. The double-bladed lightsaber first appeared four years before *The Phantom Menace*. Exar Kun wielded one in the comic series *The Sith War*.

40. Ex-assassin Mara Jade was the only EU character to rank in *Insider's* fan poll of the Top 20 Star Wars characters.



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41. In *Splinter of the Mind's Eye*, Luke recharges his lightsaber with a blaster.

42. The *Jedi Apprentice* young-adult series has had great longevity, spanning 20 titles and inspiring the spinoff lines *Jedi Quest* and *Last of the Jedi*.

43. The comic *Star Wars Tales* was the first EU publication with its contents explicitly marked as non-canon.

44. The *Darth Maul* comic series shows a shirtless Maul, with his torso tattoos devised by Lucasfilm concept designer Iain McCaig.



44 STAR WARS DARTH MAUL





45. Luke became a father in *Edge of Victory: Rebirth*, when Mara Jade gave birth to their son Ben.

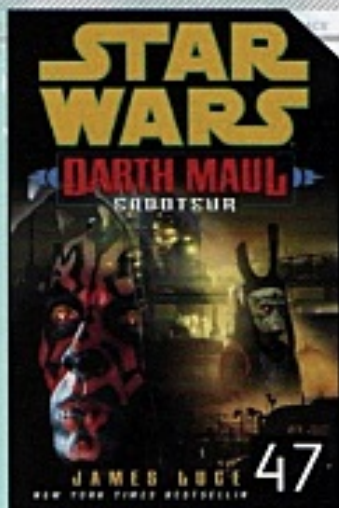
46. *Star Wars Galaxies* was the first *Star Wars* Massively Multiplayer Online game (MMO). A new MMO, *The Old Republic*, is next up.

47. The first *Star Wars* e-book was 2001's *Darth Maul: Saboteur*.

48. The *Force Unleashed* game fills in some gaps between Episodes III and IV and tells about the birth of the Rebel Alliance.

49. Mara Jade is one of a handful of EU characters that have been portrayed in flesh-and-blood. Model Shannon (Baksa) McRandle appeared as Mara on the cover of *Insider* #47.

50. Under the *Infinites* label, Dark Horse Comics has published "what if?" versions of *A New Hope*, *The Empire Strikes Back*, and *Return of the Jedi* that are radically different from the movies.





JEDI ARCHIVE

RARELY SEEN IMAGES FROM THE LUCASFILM ARCHIVES



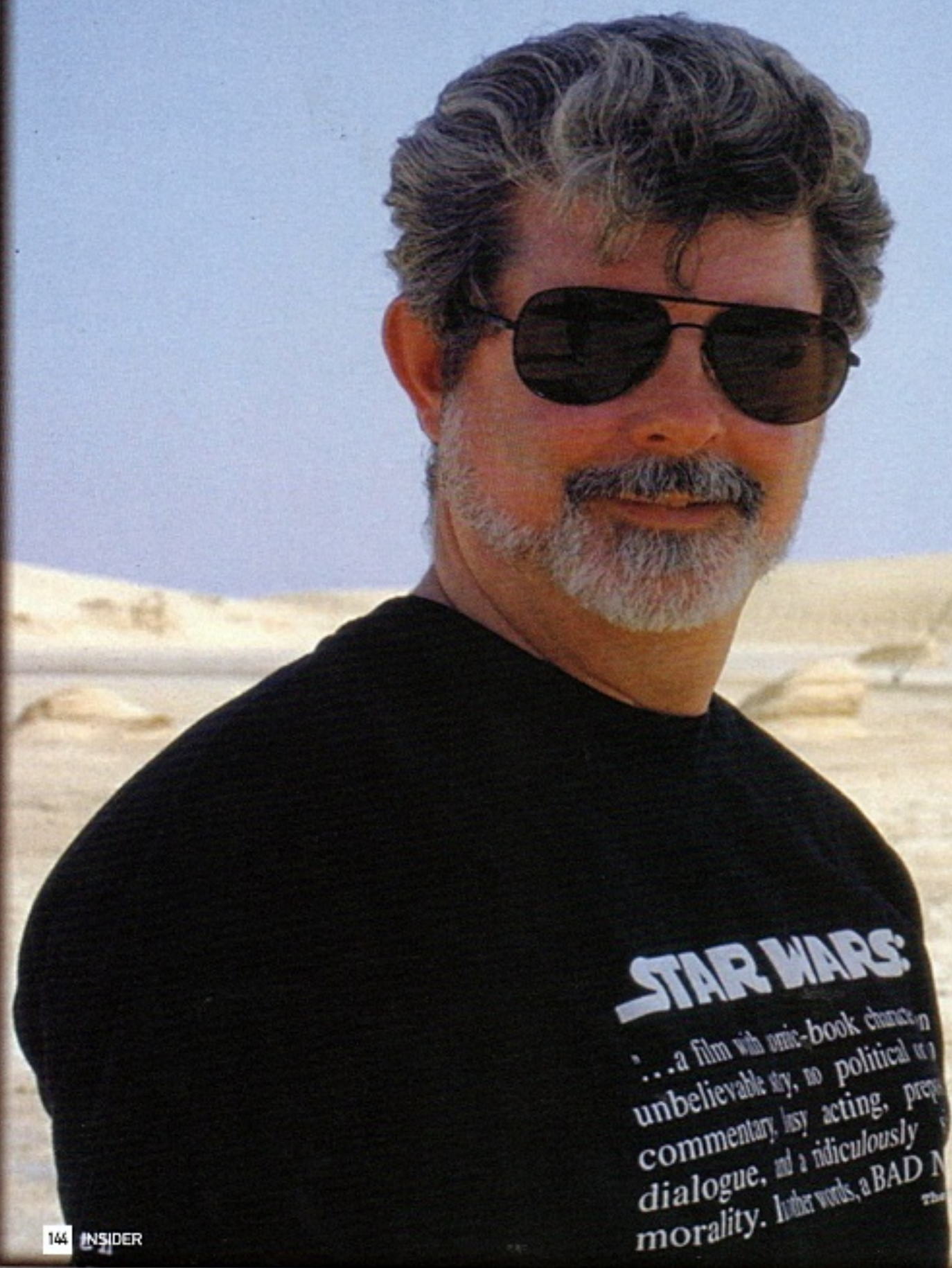
The Empire Strikes Back (1980)
George Lucas chills out on set with
co-writer Lawrence Kasdan and
Mark Hamill.

Return of the Jedi
(1983)
"What do you mean
I'm his sister!?"
George Lucas and
Carrie Fisher go
over Leia's lines.



A New Hope (1977)
George Lucas (bottom right)
directs Mark Hamill, Harrison Ford,
Anthony Daniels, and Peter Mayhew.
Opposite page: Lucas takes a hands-
on approach with a cantina creature!







Revenge of the Sith (2005)
Lucas and his lead actor (R2-D2) pose with droid technicians Justin Dix and Don Bies, and actors Ian McDiarmid, Hayden Christensen, and Ewan McGregor.



Attack of the Clones (2002)
"And then you fight Yoda!"
George Lucas and Christopher Lee ponder the mysteries of the Sith!



The Phantom Menace (1999)
George Lucas and Natalie Portman welcome Steven Spielberg onto the set. Opposite page: Lucas returns to the desert, some 20 years after it all began, proudly wearing a shirt that reprints the negative opening lines of a mostly positive story in *The New Yorker* magazine.

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STAR WARS

THE CLONE WARS

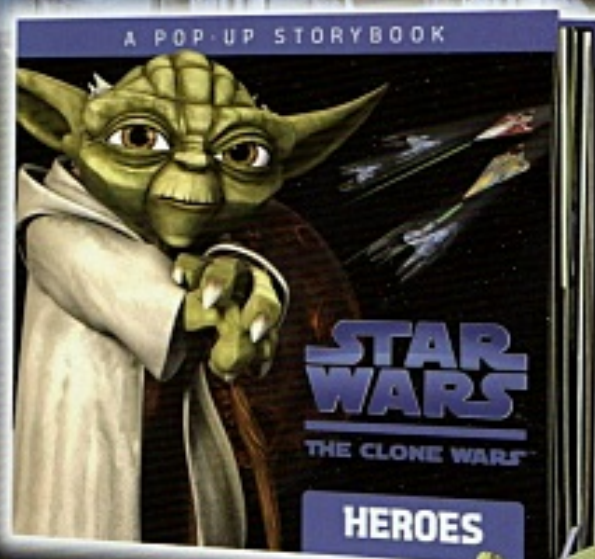
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